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[YEARLY PUBLICATION]

इदम् त्यत् पुरुषम् पुरस्ताज् ज्योतिः (ऋक्, IV. 51.1.)

'This ever-recurring Light of the East'

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Indu Sharma

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KURUKSHETRA UNIVERSITY

1992-93

Issued in 1998

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EDITORIAL

We express our happiness while publishing the present issue of 'PRĀCĪ-JYOTI'. The present issue is the self-evident proof of the stages of development that it has crossed since the time of its first publication. We are sure that this issue will prove to be invaluable for the scholars as it carries up-to-date information of the work being done in the field of Sanskrit and Indology.

Presentation of every new volume of Prācī-Jyoti, the Digest of Indological Studies, in the deserving hands of the Indologists of India and other countries of the world is a matter of profound joy for us. This Journal is a regular publication of our Institute. The present issue combines Volumes XXVIII (1992) and XXIX (1993). This issue contains 478 abstracts of important research papers published in reputed research Journals of Indology throughout the world.

The time-lapse is due to the late availability of the required Journals published in India and abroad. We request Universities and Indological Institutions to observe more punctuality in sending the necessary information to help us avoid such lapse in future.

The readers of this Journal are heartily invited to contribute the abstracts of their papers published in any Research Journal, from time to time, for inclusions in the Digest.

Our indebtedness to our esteemed Vice-Chancellor, Dr. M.L. Ranga is inexpressible in words. It is due to his keen interest and exemplary contribution to the development of Sanskrit and Indological Studies that Prācī-Jyoti published by this University is reaching your hands.

We express our heart-felt gratitude to the University Grants Commission for subsidising the publication cost of this Journal by providing financial assistance. We are also obliged to the institutions, subscribers and scholars for their hearty support and patronization of this publication.

We find no words to thank our worthy Registrar, Madam Neerja, I.A.S., who really enjoys to help and has rendered all help with an open heart for this publication.

The members of the Editorial Advisory Board deserve no less thanks for their co-operation and time to time guidance in improving the standard of this journal.

This publication is the result of the joint efforts of our colleagues - Prof. D.C. Jain, Dr. Ranvir Singh and Dr. Shri Krishan Sharma.

I would like to acknowledge personally the assistance rendered by my former colleague Dr. (Mrs.) Manjula Girdhar, Assistant Editor and Dr. Ranvir Singh, the newly appointed Joint-Editor, in the overall preparation of this issue. I am also thankful to Mrs. Kamla Arora, Proof-reader and Dr. Brij Mohan Sharma, Manuscript copyist in the correction of proofs minutely. Dr. (Mrs.) Manjula Girdhar, after a long assistance of two decades with Prāci-Jyoti, has got retired on Dec. 31, 1997.

I appreciate all the members of the non-teaching staff specially- Sh. Mohan Lal Khera, Superintendent, Mrs. Azadwati Rana and Km. Neelam Suneja who handle the office of the Journal.

I am also thankful to Sh. M.K. Moudgil, Manager, Printing & Publications of our University, alongwith his staff for their co-operation and sincere efforts for bringing out this issue.

Aware we are of the visible lapses and lacunae. Apology is not and cannot be a remedy, but, we will be more careful for ensuing volumes.

INDU SHARMA

CONTENTS

	Pages
EDITORIAL	
CONTENTS	
CONTENTS OF SECTIONS AND ABRIDGED RESEARCH PAPERS	i - xxxvi
AUTHOR'S INDEX	xxxvii - xlvi
INDEX OF JOURNALS CONSULTED FOR ABRIDGEMENT	xlvii - lxx
INDEX OF SUMMARY-CONTRIBUTORS	lxxi - lxxii
SUMMARIES OF RESEARCH PAPERS	1- 234
REVIEWS	235 - 270
INFORMATION OF RESEARCH CONDUCTED/ BEING CONDUCTED AT DIFFERENT UNIVERSITIES/INSTITUTIONS IN INDIA	271 - 307
RESEARCH INSTITUTIONS IN INDIA	309 - 311
BOOKS RECEIVED	313 - 314
OUR CORRESPONDENTS FOR RESEARCH INFORMATION	315-317

CONTENTS OF SECTIONS AND ABRIDGED RESEARCH PAPERS

	Pages
SECTION I - ARCHAEOLOGY	1 - 18
1. A Unique Copper Anthropomorph from Sheorajpur Kanpur.	1
2. Pakistan-1, Excavation and Researches in the Swat Valley (Bīr-Koṭ Ghwāndai).	1
3. Pakistan-1, Excavation and Researches in the Swat Valley (Trench BKG 1).	2
4. Pre-History of Arunanchal Pradesh.	2
5. Nepal, Excavation in the Kāthmaṇḍu Valley, 1984.	3
6. The Genesis of Mahārāshṭra History and Culture.	4
7. Phosphate Spot Test at Megalithic Settlement Site of Bhagi Mohari (Dist. Nagpur, Maharashtra State).	4
8. Chalcolithic Burials of Ināmgāon.	5
9. Pakistan-1, Excavation and Researches in the Swat Valley.	5
10. Pakistan-1, Excavation and Researches in the Swat Valley (Trench BKG. 2).	6
11. X-ray Diffraction Analysis (Part-I) Chalcolithic Pottery from Ināmgāon.	6
12. 14 Me V Neutron Activation Analysis of Megalithic Iron Objects.	7
13. Seal of Mahārāja Lavakhān's Descendant.	8

14. Discovery of a Buddhist Stūpa at Asandh.	8
15. New Harappan Site Discovered in the Great Rann of Kutch.	9
16. Rhesus Macaque in Ajantā Paintings.	9
17. Early Transport Vehicles from Gaṅgā Valley.	9
18. Anhilwād Pātan and Mērutuṅgāchārya.	10
19. The Nālandā Clay- Seal of the Monastery of Śakrāditya.	10
20. A Scene of the Soma's Redemption on an Indus Seal.	10
21. Stone Age Sites near Bhagi Mohari, Nāgpur Dist. Mahārāshṭra.	11
22. Tectonic Upheavals in the Indus Region and Some Rgvedic Hymns.	11
23. Pakistan-3 Activities of the Joint RWTH-ISMEO Project at Moenjodaro 1984, (The 1984 Pottery Making Analysis at Moenjodaro an Outline).	12
24. Socio-Economic Life in' Protohistoric Karnataka.	12
25. Metrical Analysis Acheulian Tools from Paleru Valley Coastal Andhra Pradesh.	12
26. Maratipalem and Chintalapalem : Two Late Acheulian Sites in South Eastern Andhra Pradesh.	13
27. A Critical Study of the Technical Investigation Made on NBP.	13

28. New Archaeological Discoveries in the Distinct Mandla, M.P.	14
29. Naimiṣa Parikramāntāgata Sthita Mamarejapura Sthala kā Purātattva (The Arcliaeology of the Site of Mamarcjpur : An Archaeological Study). (Hindi).	14
30. Lucknow Through the Ages.	15
31. Eastern Indian Neolithic Culture in North Coastal of Andhra Pradesh.	15
32. Coins and the History of an Unknown Ancient City of Narmada Valley.	15
33. Archaeology of Agra District.	16
34. Archaeology of Aguñchā.	16
35. Pakistan-3, Activities of the Joint RWTH-ISMEO Project at Moenjodaro, 1984.	17
36. Prehistoric Copper Hoard Artifacts in the State Museum, Lucknow.	17
SECTION II-ARTS AND CRAFTS	19-43
37. A Unique Copper Anthropomorph from Sheorajpur, Kanpur.	19
38. Mother Goddess, Yoginis and Śakti Worship.	19
39. Maitreya in Early Indian Art.	19
40. Iconography of Viṣṇu-Śākya in China and Japan.	20

41. Devī-Purāna on Indian Art.	20
42. Indra's Heaven : A Dharmacakrastambha Socle in the Bangkok National Museum.	21
43. Temples on the Mahendragiri (Orissa).	21
44. Śabari Temple at Sureban : A Rare Śikhara.	22
45. Some Unpublished Terracottas from Haryana.	22
46. An Interesting Image of Vāmana from Haryana.	23
47. A Gupta Terracotta of Gaṅgā from Haryana.	23
48. The Monumental 'Cosmological Buddha' in the Freer Gallery of Art : Chronology and Style.	24
49. Dress and Ornaments as Depicted in the Sculptures of Kumāon.	24
50. A Unique Indragarh Sculpture of Viṣṇu in the Context of Trivikrama Images.	25
51. Note on the Mahishamardini Panel at Saluvankuppam.	26
52. Meghadūta men Alakā Varnana aura Saṅgīta (Depiction of Alakā and Music). (Hindi).	26
53. The Medieval Trend in Numismatic Art as Exemplified by Indo-Sassanian Coins.	26
54. Sātavāhana Terracottas from Paithan.	26
55. Rhesus Macaque in Ajantā Paintings.	27

56. Iconographic Development of the Mahābhinish- kramaṇa of Bodhisattva Gautama (3rd Cent. B.C. to 3rd Cent. A.D.).	27
57. Mahāśadāśiva in Hindu Iconography.	28
58. Lakshmiṇarāyaṇa Temple at Mudigonda.	28
59. Temple Architecture in Haryana.	29
60. Sculpture Under the Chālukyas of Badāmī.	30
61. Medieval Sculptures from Vyara (Gujarat).	30
62. Vishṇu Sculpture in Goa Museum.	31
63. A Note on Folk Music in Ancient India.	31
64. The Depictions of Śivalingas from Gujarat.	32
65. Buddha's Birth Scenes in Indian Sculpture.	33
66. Jewellery and Ornaments in Hoysala Period- A Sculptural Study.	33
67. Mukteśvara Temple, Kāśīchīpuram.	33
68. A Portrait of Krishṇa III.	34
69. A Somaskandmūrti Sculpture from Mārkandā, District Chanda in Mahārāshṭra.	35
70. Civil Architecture as Depicted in the Early Sāñchī Sculpture (2nd Century B.C. to 1st Century A.D.).	35
71. Iconographic Note : Varuṇa.	36

72.	Iconographic Note : Yoga - Nārāyaṇa.	36
73.	The Guilds in Ancient India.	37
74.	Worship of Ardhanārīśvara in Ancient Bengal.	37
75.	The Image of Nāga 'Muchilinda' and his Consort at Village Gulgāon, District Raisen (M.P.).	38
76.	Was Gaṇapati A Dravidian God ?	38
77.	Western Gaṅgā Jaina Vestiges at Tippuru, District Mandya.	39
78.	Early Phase of Buddhist Icons at Mathurā.	39
79.	Rāmalingeśvara Temple at Hungund.	39
80.	Newal Terracottas Depicting Rāmāyaṇa Scenes.	40
81.	Naimiṣa Parikramāntargata Sthita Mamarjapura Sthala Kā Purātattava (The Archaeology of the Site of Mamarejapur - An Archaeological Study). (Hindi).	41
82.	Indian Art Motifs.	41
83.	Mathurā Kalā Ke Do Naye Abhiprāya (Two New Identification of Mathurā Art). (Hindi).	42
84.	Temples and Sculptures from Bilichodu.	42
85.	A Note on the Images of Bāhubalī in the State Museum, Lucknow.	43

SECTION III-EPICS AND PURĀNAS	44-49
86. Women in Didactic Fable and Popular Tale in Sanskrit.	44
87. The Sāmkhya as Depicted in the Mahābhārata.	44
88. Devī-Purāna on Indian Art.	44
89. A Few Purānic Passages and Views Wrongly Understood by Modern Scholars.	45
90. Devistotram with Notes.	45
91. The Nārada - Purāna on Bauddhālaya.	46
92. An Interesting Image of Vāmana from Haryana.	46
93. Dadhīca.	46
94. Ātmānam Mānuṣam Manye : Dharmākūtam on the Divinity of Rāma.	47
95. A Note on the Javanese Brahmāṇḍa - Purāna in the Light of Prasat Kandol Dom Inscription of Indravarman.	47
96. Newal Terracottas Depicting Rāmāyana Scenes.	48
97. The Rāmāyana in South-East Asia.	48
98. Hayagrīva as Demon and God in Indian Mythology.	49
99. Purānānām Nūnamāgamamūlakatvam (Sources of the Purānas are Āgamas). (Sanskrit).	49

SECTION IV-PIGRAPHY AND NUMISMATICS 51-78

100. A Note on the So-called Vishṇukundin Coins.	51
101. The Pointed Top of a Stūpa.	51
102. The Reverse Legends on Some Coins of Kaniṣka.	52
103. Mainamati Copper - Plate of Viśadharadeva.	52
104. Dionysos of Indo-Greek Coins - A Study.	53
105. New Varieties of the Audumbara Coins.	54
106. Indian Coins and Coin Symbols.	54
107. Silver Coins of the Yādavas of Devagiri.	55
108. Prajāpati Ākhyasya : A New Name in Kuninda Coinage.	55
109. Recently Found Coins and Chronology of the Nalas.	56
110. The Copper Hoard Implements in the National Museum, New Delhi - A Typological Study.	56
111. Two Inscriptions on Kanyādāna.	57
112. Weights and Measures in Early Medieval Karnāṭaka.	57
113. A Fresh Survey of the Chola Coinage in South India (A.D. 850-1300).	57
114. The Medieval Trend in Numismatic Art as Exemplified by Indo-Sassanian Coins.	58

115. Whether Dantidurga, the Rāstrakūṭa, Came in Clash with the Arabs.	58
116. Bhoja - Step - Well Inscription.	58
117. Śiva-Śrī as an Epithet of the Sātavāhana Kings.	59
118. Risthal Stone Inscription of Prakāśadharman.	59
119. 'A Note of the So-called Buddhist Inscription on the Stone-Slab from Malhar' By Dr. S.K. Pandey - A Retrospection.	60
120. Tripuri se Prāpta Senavamśi Śāskon ke Sikke aura Mudrāen (Seals and Coins of Sena Rulers Found During the Excavation from Tripuri) (Hindi).	60
121. Harmal Hoard of Silahāra Silver Coins.	61
122. Media of Exchange in Trade of Mid-Eastern India (c. A.D. 750-1200).	61
123. An Interesting Scytho-Parthian Coin.	61
124. So-called Silver Coinage of Śaśāṅka.	62
125. A Note on Some New Coins of the Audumbaras and the Yaudheyas.	62
126. Coin Terms Mentioned in Mānaumi Chaupada.	62
127. Some Problems of Karnataka Coinage.	63
128. Śrikūrmanātha Temple Inscription - A Study.	63

129. The Kāñchipuram Inscription of Jaṭā-Chōda Bhīma and Rājarāja.	63
130. A Scene of the Soma's Redemption on an Indus Seal.	64
131. A New Type of Rāma Tānkā (Hanuman Carrying Mountain Type) Without Legend.	64
132. Significance of Lād Khān Temple Inscription.	65
133. Representation of Gods on the Vijayanagar Coins.	65
134. Discovery of Brāhmi Inscription at Brindāvan (Madan Mohan Temple Complex).	65
135. The Starting Point of the Eastern Ganga Era of Kaliṅga.	66
136. Rajpur Copper Plate Grant of Paramāra Naravarman.	66
137. Punch Marked Coins in Karnataka.	67
138. A Note on the Javanese Brahmānda - Purāṇa in the Light of Prasat Kandol Dom Inscription of Indravarman.	67
139. Four Sātavāhana Coins from Ujjain.	67
140. A Copper Coin of Chola King of Rāja Rāja the Great.	68
141. Divē Āgar Plates of Gaṅga Durvinita.	68
142. Western Gaṅgā Jain Vestiges at Trippura District Mandya.	69

143. Śiva on Kuśāṇa Coins.	69
144. Note on a Coin of Damabhadra from Pauni.	70
145. A New Gupta Inscription from Kauśāmbī.	70
146. The Rhinoceros Slayer Type of Kumāragupta I and its Significance.	71
147. Prācīna Uttara Bhāratīya Sthānīya Sāsana ke Pariprekṣya men Nigama Sikke (Nigama Coins Based on the Administration of Ancient Northern India). (Hindi).	71
148. An Inscribed Gold Punch-Marked Coin.	72
149. Syncretic Icons of Śiva on Gold Coins of Huvishka Vāsudeva and Kanishka.	72
150. Indological Notes.	73
151. The Repoussé Pieces of Mahendrāditya etc.	74
152. A New Tamil Inscription from Bāhūr, Pondichery.	74
153. Note on a Verse of the Inscription from Kurdārkot.	75
154. Bhoja ke Rājatvakāla kā Nonaha Narasiṁha Lekha (Nonaha Narasimha Inscription of Bhoja's Reign). (Hindi).	75
155. Coins and the History of an Unknown Ancient City of Narmadā Valley.	76
156. Madāvike : A Bhāgīlāya (The Earliest Inscribed Coin).	76

157. A Note on the Reh Inscription.	77
158. A Quarter Stater of Kanishka.	77
159. A Rare Silver Coin of Samudragupta.	78
SECTION V - GEOGRAPHY	79-87
160. Contribution of Ancient Madhya Pradesh to Sanskrit Learning.	79
161. The Forester Rāma and the Location of Rāmagiri.	79
162. Restoration of Geographical Names in Medieval India.	80
163. Pre-history of Arunachal Pradesh.	80
164. Tāmralipti : A Celebrated Port of Ancient Bengal.	81
165. Discovery of Buddhist - Stūpa at Asandh.	82
166. Some Observation on the Holocene Geomorphic History of Nandi River, Mahārāshtra.	83
167. Selection of Capital Cities in Ancient Northern India.	83
168. Anhilwād Pāṭan and Mērutungāchāraya.	84
169. Lakshminārāyana Temple at Mudigonda.	84
170. Śrīkūrmanātha Temple Inscription : A Study.	84
171. Muktesvara Temple - Kāñchipuram.	85

172. A Somaskandamūrti Sculpture from Mārkanda District Chanda in Mahārāshtra.	85
173. The Images of Nāga 'Muchilinda' and his Consort at Gulgāon, District Raisen (M.P.).	85
174. Lucknow Through the Ages.	85
175. Temples and Sculptures from Bilichodu.	86
176. Archaeology of Agra District.	86
177. Archaeology of Aguñchā.	86
178. Vaidarbhiyam Aitihāsikam Nagaram-Vatsagulmam (Vatsagulma- A Historical City), (Sanskrit).	86
179. A Note on the Reh Inscription.	87
SECTION VI - HISTORY	88-97
180. The Baghelas - An Appraisal.	88
181. Pre-history of Aruñāchal Pradesh.	88
182. Aśoka Dhamma in the Light of Contemporary Society.	88
183. The Coming of Āryans : Who and Whence ?	89
184. Whether Dantidurga, the Rāstrakūta, Came in Clash with the Arabs.	90
185. Ārya and Indra as Names and their Significance.	90

186. Śiva-Śrī as an Epithet of the Śātavāhana Kings.	91
187. How many and who were the sons of Gautamiputra Śātakarṇi ?	91
189. The So-Called Ayudha Dynasty of Kanauj.	92
190. The Nālandā Clay-Seal of the Monastery of Śakrāditya.	93
191. The Kāñchipuram Inscription of Jatā-Choda Bhīma and Rājarāja.	93
192. A Portrait of Krishṇa III?	94
193. The Starting Point of the Eastern Ganga Era of Kaliṅga.	94
194. Worship of Ardhanārīśvara in Ancient Bengal.	95
195. Regent Queens of Western India : A Study.	95
196. Chandragupta II Vikramāditya as a Poet.	96
197. Vāśishṭhiputra Śivaśrī Pulumāvi.	96
198. King Śālivāhana of Mewar and the Problem of the Authorship of Gāthā Saptasati.	97
199. Rāstrakūta Ruling Families of Orissa.	97
SECTION VII - INDIA AND THE WORLD	98-100
200. Iconography of Viṣṇu-Nārāyaṇa in China and Japan.	98
201. Dionysos of Indo-Greek Coins - A Study.	98

202. Saṁskṛta - Digvijaya.	98
203. The Chinese Origin of the Sanskrit Word for Wheat.	98
204. Ārya and Indra as Names and their Significance.	98
205. Was the Manchu Canon a Kanjur or a Tripitaka.	98
206. Sanskrit Study in Japan.	99
207. Krishṇa and Krishṇism Across India.	99
208. Thai India Cultural Ties.	99
209. The Rāmāyana in South-East Asia.	100
210. Brāhmanism in Japan - A Study in Cultural Contact.	100
211. Indian Monks in Japan.	100
212. Some Aspects of Therāvāda Buddhism in Cambodia.	100
SECTION VIII - LAW, POLITY AND ADMINISTRATION	101-102
213. Meghadūta men Abhivyakta Rājatantra ki Kathorata (Hostility of Monarchical Administration in Meghadūta). (Hindi).	101
214. The Madhyastha in the Village Administration of Medieval Tamil Nadu.	101
SECTION IX - LINGUISTICS AND GRAMMAR	103-116
215. Strategies for Change in Class-Membership of Verbs in Sanskrit.	103

216. Vaidika Prayogañ Dvārā Sādhita Hindi tathā Bhojapuri ke Śabdoñ kā Vivecana (The Analysis of the Words of Hindi and Bhojapuri- According to Vedic Usages). (Hindi).	104
217. Word and its Meaning in the Indian Linguistic Tradition.	104
218. The Gujarati Passives in-ā-.	105
219. Some Notes on Sanskrit Etymology.	105
220. Vedic Mythical Symbol and the Science of Etymology.	106
221. Pākena Manasā. (RV, VII 104. 8).	106
222. Semantic Analysis of Simple Sentence in Navya-Nyāya.	106
223. Pāṇinian Idioms as Supplied in the Kāśikāvṛtti.	107
224. Dr. Siddheshwar Varma on Vedic Usage.	108
225. Aṣṭādhyāyī men Nipātana kā Svarūpa (The Concept of Nipātana in Aṣṭādhyāyī). (Hindi).	108
226. Some Purānic Records on Indo-Iranian Literature and Languages.	109
227. The Role of Popular Sanskrit in India.	109
228. A Glimpse of Variational Awareness of the Indian Scholiasts.	110

229. Grammatical Method in *Aṣṭādhyāyī* and *Tolkappiyam*. 110

230. Sanskrit Grammar as Model for Writting Tamil Grammar (*Viracolīyam* - A Case Study). 111

231. 'h' In Ancient Indian Phonetic Treatises and Phonetics of Murmur. 111

232. Some Lexical Problems in the *Vālmīki Rāmāyana*. 112

233. Dharma and Trivarga in the Khmer Language. 112

234. Indian Linguistic Tradition : A Bird's Eyeview. 112

235. *Anka-Sañjñānon kā Ādi Srota-Sanskrit* (Sanskrit as the Source of the Numeral Etymology). (Hindi). 113

236. *Vararuci-kṛta Prākṛta Prakāśa ke Adhyayana tathā Sanrakṣaṇa men Prākṛtamāñjari Tīkākāra kā Yogadāna* (The Contribution of the Commentator of *Prākṛta Mañjari* in the Study of *Prākṛta Prakāśa*). (Hindi). 113

237. Linguistic Speculations of Sanskrit Rhetoricians. 114

238. *Apabhramśeṣu Śaktivicāraḥ* (Corrupt Words - An Analysis). (Sanskrit). 114

239. The Vedic Passive Optative and its Functional Equivalents : A Study in the Syntex of the Gerundive. 115

240. Bible men Sanskrit *Śabda* (Sanskrit Words in The Bible). (Hindi). 115

241. *Prātiśākhyon ke Adhyayana kā Sarvekṣaṇa* (Analysis of the Study of *Prātiśākhyas*). (Hindi). 116

SECTION X - LITERATURE AND RHETORICS 117-147

242. Woman in Didactic Fable and Popular Tale in Sanskrit. 117

243. Contribution of Ancient Madhya Pradesh to Sanskrit Learning. 117

244. Is Karmani Kuśalah an Instance of Laksāṇā. 117

245. Mahākavi Kālidāsa aura unakā Gaja-Varnana (The Great Poet Kālidāsa and his Description of Elephant). (Hindi). 118

246. On Some Overlooked References to Six Lost Literary Works in the Mahā-Vyutpatti. 118

247. Saṃskṛta Digvijaya. 119

248. Hero of the Mudrā-Rāksasa. 119

249. Sāhitya-Śāstre Rasānumitivādah (The Theory of Rasānumiti in the Literature). (Sanskrit). 120

250. Saṃskṛta-Vāṇimaya ke Vikāsa men Anūpasimha kā Yogadāna (Contribution of Anūpa Singh to Sanskrit Literature). (Hindi). 120

251. Śāradātanayasya Bhāva-Prakāśanam (Bhāva-Prakāśanam of Śāradātanaya). (Sanskrit). 121

252. The Stage of Bharata-Some Symbolic Rites. 121

253. Woman Images in Kālidāsa's Ritusamhāra. 122

254. Meghadūta men Abhivyakta Rājatantra kī Kathoratā.
(Hostility of Monarchical Administration in
Meghadūta). (Hindi). 122

255. Śataka Kāvya Paramparā : Eka Sarvekṣaṇa (The
Tradition of Śataka Lyric : A Survey). (Hindi). 122

256. Kālidāsa ke Kāvya men Loka Jīvana (The Depiction of
Folk Life in the Poetry of Kālidāsa). (Hindi). 123

257. Rāṣṭriyaikatā-sandarbhe Kālidāsasya Mūlyāñkanam
(An Evaluation of Kālidāsa with Reference to National
Unity). (Sanskrit). 123

258. Kāśmīra kā Sāhityaśāstriya Vānmaya (Poetics
Literature of Kashmir). (Hindi). 123

259. Sahassavatthuppakaraṇe Varṇita Dhamma-sonḍaka-
kathā Mūlapāṭhaśca (Dhammasonḍakakathā Depicted
in the Sahassavatthuppakarana and the Original Text).
(Sanskrit). 124

260. Kāvya-Prayojanāni (Aims of Poetry). (Sanskrit). 124

261. Concept of Mārga in Ācārya Dāṇḍin. 125

262. The Śringāra-vanamālā of Kavīndra Gaṅgānanda of
Mithila. 125

263. Sanskrit Nātya men Sāttvika Bhāva kī Sthiti (The
Place of Sāttvika Bhāva in Sanskrit Drama).
(Hindi). 126

264. Landscape in Sanskrit Literature and Criticism. 126

265. Abhinavagupta's Integral View of Aesthetic Concept. 127

266. Meghadūta men Alakā-Varnana aura Saṅgīta (Depiction of Alakā and Music in Meghadūta). (Hindi). 127

267. Ānandavardhana and Abhinavagupta- A Contrastive Study. 128

268. The Problem of the Kunt(al)eśvaradautya. 128

269. Prācīna Śāstriya Granthon kā Nirmāṇa Tantra (Rules of Composition of Ancient Literary Books). (Hindi). 129

270. Fragments of Buddhist Drama. 129

271. The Chinese Origin of the Sanskrit Word for Wheat. 130

272. Kālidāsa evam Bhāravi ke Himālaya-Varnana-Eka Tulanātma Prastuti (The Description of Himalaya by Kālidāsa and Bhāravi - A Comparative Presentation). (Hindi). 130

273. Lakṣaṇā Vailakṣaṇī (Etymological History of Lakṣaṇā). (Sanskrit). 131

274. A Note on the Corrupt Readings of the Sañjivani on the Kumārasambhava. 131

275. Ekānki : Navamūlyānkanā (One Act Play : A New Definition). (Hindi). 131

276. Bharata kā Āṅka-Vidhāna (Division of the Āṅka According to Bharata). (Hindi). 132

277. *Atthakathācariyās* and *Atthakathikās*. 132

278. *Kātayavema* as a Commentator. 132

279. *Varnātmaka Rāngon kā Rāngamañca* (The Word *Varna*—An Analysis). (Hindi). 133

280. Currents and Cross - Currents in the Pursuit of *Alamkāraśāstra* in Gujarat. 133

281. An Archetype of *Bhāsa*'s *Avimāraka* and *Kathāsaritsāgara*. 134

282. *Śleṣa* or Paronomasia and *Mallinātha*. 134

283. Sanskrit Study in Japan. 135

284. *Venīśamīhāra-Vidambanā* (Irony of *Venīśamīhāra*). (Hindi). 136

285. *Apabhramśa Sāhitya kā Saundarya* (The Beauty of *Apabhramśa* Literature). (Hindi). 136

286. The Concept of Form in Sanskrit Poetics. 137

287. *Kumārasambhava* aura *Śiśupāla-vadha* ke Samāna Prasānga (Similarity Between *Śiśupāla-vadha* and *Kumārasambhava*). (Hindi). 138

288. References to Buddhisitic Philosophy in *Dhvanyāloka*. 138

289. Definition of Poetry in *Sāhitya-sudhāsindhu*. 138

290. Mammata's Definition of Kavya - An Analysis. (Sanskrit).	139
291. Definition of Kāvya in Sanskrit Poetics and the Concept of Mahākāvya.	139
292. Elements of Farce in the Plays of Harṣa.	140
293. Lakṣaṇa-Metaphoric and Metonymic.	140
294. Narasimha Mehtā and Contemporary Jaina Poetry.	141
295. The Structure of Time in Bhavabhūti's Uttara-Rāmacarita.	142
296. A Note on the Date of Mudrārākṣasa.	142
297. Linguistic Speculations of Sanskrit Rhetoricians.	143
298. Māghīyopakramapadyayoh Mallināthoktālankṛter-vicārah (The Views of Mallinātha on Māgha's Compositions of upakrama verses). (Sanskrit).	143
299. Chandragupta II Vikramāditya as a Poet.	143
300. Daśa-Rūpaka men Pratipādita Sandhivisayaka Dhāraṇā kā Mūlyānīkana - Katipaya Vyāyogon ke Viśeṣa Paripreksya men (Evaluation of Sandhis As Depicted in Daśarūpaka Based on Some Vyāyogas). (Hindi).	144
301. Kāvyanukarana (Imitation of Kāvya). (Hindi).	144
302. Abhinavagupta's Interpretation of Kārikā no. 38 of Chapter Six of Nātya-Śāstra.	145

303. *Mahābhārata* aura *Nātyaśāstra* (The *Mahābhārata* and *Nātyaśāstra*). (Hindi). 145

304. *Kāvya kī Ātmā kā Praśna* aura *Rasa kī Sthiti* (A Question on the Soul of Poetics and Position of Rasa). (Hindi). 146

305. T. Ganapati Śāstri—the Discoverer of the Bhāsa's Plays. 146

306. *Nātakēsu Nātyetaramanorājanāni* (Additional Means of Entertainments in Dramas). (Hindi). 147

307. *Nātyarasah* (Sentiments in Drama). (Sanskrit). 147

308. *Nātyabhārati* (The Dramatic Dialogue). (Sanskrit). 147

SECTION XI- MISCELLANEOUS 148-161

309. Washerman and Washing Materials in Ancient India. 148

310. Kauṭilya on Prostitution. 148

311. Plants Traditional Worshipping. 149

312. A Note of Rules and Conventions Connected with Dice-Play. 149

313. Weapons of the Kurukshetra War. 150

314. *Kālidāsa* ke *Kāvyon* meṅ *Rāṣṭriya Bhāvanā* (National Sentiments in the Poetry of *Kālidāsa*). (Hindi). 150

315. Rank and Reflectivity - A Speculative Enquiry into Ethno-Ontology of Rank. 151

316. Nārī-Jīvana ke Mahāvīra Kālina Sandarbhon kā Paryāvalokana evam Samīkṣāna (Analysis of Reference of Women-life at the time of Mahāvīra). (Hindi). 151

317. Abhijñānaśākuntala men Ahimsā ke Prasaṅga (References of Non-Violence in Abhijñānaśākuntala). (Hindi). 152

318. Prācīna-Bhārata Kridā (Sports in Ancient India). (Sanskrit). 152

319. Two Inscriptions on Kanyādāna. 152

320. Weights and Measures in Early Medieval Karnātaka. 153

321. Was the Manchu Canon a Kanjur or a Tripitaka. 153

322. The Etymology of Kīm-Puruṣa (A Rejoinder). 153

323. Inter-State Trade as Known from the Samarāiccakahā and the Kuvalayamālā. 154

324. Terrestrial Omens. 154

325. The Atharva - Pariśiṣṭas Relating to Gifts. 155

326. Media of Exchange in Trade of Mid-Eastern India (c.A.D. 750-1200). 155

327. The Origin of Playing Cards - A Note. 155

328. The Guilds in Ancient India. 156

329. Vālmīki's Bird Story : The Art Behind the Epic.	156
330. Status of Women in Jaina Society.	157
331. The Identity and Critical Appraisal of the Basis of Nomenclature and Ancient Socio-Cultural and Geographico-Historical Reflections Evinced with Pāṇinian Perfume Plant/Plant-Part 'Kisara' (Pāṇini, IV. 4. 53).	157
332. Rest and Recreation in Ancient India.	158
333. Atharvaveda Samhitā men Rāstravisayaka Vicāra aura Rāṣṭriya Bhāvanā (The Concept of Nation and Nationalism ⁱⁿ Atharvaveda). (Hindi).	159
334. Atharvaveda Samhitā men Paśupālana (The Cattle Breeding in the Atharvaveda Samhitā). (Hindi).	159
335. Contribution of Yajñas in the Evolution of Ancient Cities.	160
336. Playing Cards and Sanskrit Tradition.	160
SECTION XIIA — PHILOSOPHY AND RELIGION (BUDDHIST)	
	162-169
337. The Influence of Buddhism on the Cult of Jagannātha.	162
338. Did the Buddha Impart an Esoteric Teaching ?	162
339. Indian Philosophy and Mokṣa : Revisiting an Old Controversy.	163
340. A Buddhist Novice's Etiquette.	163

341. Buddhism, Castes and Out Castes : A Sociological Perspective.	164
342. Two Dogmas of Buddhism.	164
343. Dignāga on Trairūpya.	164
344. On the Mandala Carved on Boards in T'ang Period-China.	165
345. Epigraphical References to Buddha in Andhra Pradesh.	166
346. An Exploration of Mādhyamika Doctrine.	166
347. References to Buddhist Philosophy in Dhvanyāloka.	167
348. Mathurā Kalā Ke Do Naye Abhiprāya (Two New Identifications of Mathurā Art). (Hindi).	167
349. Indian Monks in Japan.	168
350. Some Aspects of Theravada Buddhism in Cambodia.	168
351. On the Penetration of Dharmakāya and Dharmadeśanā- Based on the Different Ideas of Dhāraṇī and Tathāgatagarbha.	169
SECTION XIIB - PHILOSOPHY AND RELIGION (NON-BUDDHIST)	
	170-199
352. Śabda aura Artha (Word and Meaning). (Hindi).	170
353. The Original Gītā and the Original Speaker of Gītā.	170

354. Sāṃkhya Darśana men Brahma Ki Mānyatā (The Authenticity of Brahma in Sāṃkhya Philosophy). (Hindi). 171

355. The Sāṃkhya as Depicted in the Mahābhārata. 171

356. Function of Manas (Mind) in Sāṃkhya Philosophy. 172

357. Plants Traditional Worshipping. 173

358. Wrong Views about the Name and Nature of the Eighth Siddhi of the Animādi Group. 173

359. Some Reflections on Sāmānyalaksana Pratyakṣa. 174

360. The Religious Prāyaścittas According to the Old Jaina Rituals. 174

361. Contribution of Śaṅkara in the Cultural Integration of India with Special Reference to the Maṭhāmnāyas. 175

362. Brahmopalabdhi Ke Pariprekṣyā men Rāga evam Icchā Kā Svarūpa (The Concept of Passion and Desire in Connection of Attainment of Brahma). (Hindi). 176

363. Vedānta and Sūnyavāda on Self-Luminosity. 177

364. A Study of Pañcaprakṛtis, Amśa-s and Kalā-s of Sakti in the Devī-Bhāgavata. 177

365. Stotra Literature of Sankarācārya. 178

366. Semantic Analysis of Simple Sentence in Navya Nyāya. 178

368. Indian Philosophy and Mokṣa : Revisiting an Old Controversy.	178
369. Sanskrit Sāhitya men Bhāgavata Dharma (Religion of Bhāgavata in Sanskrit Literature). (Hindi).	179
370. Social Significance of Jain Ethics.	179
371. Jayanta Bhaṭṭa Kā Kṛtitva aura Vyaktitva (Compositions and Personality of Jayanta Bhaṭṭa). (Hindi).	180
372. Vedic Cosmology and the Supermind.	180
373. Simile in Philosophical Writing (1).	181
374. The Concept of Viśayatā in Navya Nyāya.	181
375. Nārī-Jīvana Kē Mahāvīrakālina Sandarbhon Kā Paryāvalokana evaṁ Samikṣāṇa (Analysis of References of the Life of Women in the Times of Mahāvīra). (Hindi).	182
376. Sūtasamhitā men Mantropāsanā (Hymns and Worship in the Sūtasamhitā). (Hindi).	182
377. Some Fragments of Indian Logic.	182
378. Pūrva Mīmāṁsā and the Doctrine of Karma.	182
379. Kaśmīra Śaiva Darśana men-Svātantrya evaṁ Spanda-Siddhānta (The Doctrine of Independence in Kashmir Śaivism). (Hindi).	183
380. Tāntrika Vāṇimaya-Kāla aura Racanā-dharmitva (Tantric Literature - An Analysis). (Hindi).	183

381. On the Problem of God in the Sāṃkhya.	183
382. Knowing that One Knows.	184
383. Contribution of Kerala to Advaitavedānta Literature.	184
384. A Novel Concept of Mokṣa by Bhāsarvajña.	185
385. Jaina-Nyāye Pramāṇa Mīmāṃsā (Pramāṇa Mīmāṃsā in Jaina Philosophy). (Sanskrit).	185
386. Is Śrī Aurobindo's Philosophy Vedānta ?	186
387. Dharma and Trivarga in the Khmer Language.	186
388. Krishna and Krishnism Across India.	187
389. Mīmāṃsāśāstrasammata Śābdabodhaprakriyā and Rāmānujamatānusārena Buddhitattvasya Vivecanam. (Mīmāṃsā's Śābdabodha and Rāmānuja's Buddhitattva)	187
390. Samprajñāta Samādhi in the Patañjali-Yoga System - Difference in Interpretation Between Vācaspati Miśra and Vijñānabhikṣu.	188
391. Mandana and Sureśvara.	188
392. Gītā men Varnita Paratattva kā Svarūpa (Vaiṣṇava Bhāṣyon Ke Ādhāra Para) (The Concept of Paratattva in Gītā : Based on Vaiṣṇava Bhāṣyas). (Hindi).	189
393. Prakṛtilīna in the Sāṃkhya-Yoga Systems and Pralaya-Kāla in the Trika System of Kāśmīra.	189
394. Iśvaravīṣayaka-Mīmāṃsaka-siddhānta-digdarsanam (God in Mīmāṃsā Śāstra). (Sanskrit).	190

(XXX)

395. Bhāratīya Nāstika Paramparā aura Śramana-Vicāradhārā (The Śramaṇa and Cārvāka Tradition). (Hindi). 190

396. Vidhyarthavicārah (A Study on the Meaning of Vidhi). (Sanskrit). 191

397. Praśamarati-Prakaraṇa and Commentaries on it. 191

398. A New Interpretation of 'Na Hi Na Hi Rakṣati Dukṝṇi Karane' in Carpaṭapanjariṇikā Stotram. 192

399. Pāśupata Śaivism in Haryana. 193

400. Svātmopalabdhī-Śatakam. 193

401. Pātañjalayogaśūtroktesvara-praṇidhānam (Īśvara-praṇidhāna in Pātañjala Yoga-Sūtra). (Sanskrit). 194

402. Jaina Dharma evem Samāja-vyavasthā. (Jaina Religion and Society). (Hindi). 194

403. Brāhmaṇism in Japan- A Study in Cultural Contact. 195

404. A Note on the Images of Bāhubalī in the State Museum, Lucknow. 195

405. Āgamikānusandhānāloke Bijamantrāṇām Vaiśiṣṭyam (Speciality of Bijamantras). (Sanskrit). 195

406. Śrīkrṣṇakarnāmṛtam Kāvyam Tasya Kartā ca (The Writer of Śrīkrṣṇakarnāmṛtam). (Sanskrit). 196

407. Origin of Śaivism. 196

408. A Note on the Anumāna Chapters in Mānameyodaya and Nītitattvāvirbhāva. 197

409. Svarṇagrāma Vāsudeva's Mantravimarśī Commentary on Nārāyaṇa's Tantrasārasaṅgraha.	198
410. God in the Bhagavad Gītā.	198
SECTION XIII — POSITIVE SCIENCE	
	200-206
411. Atom from Veda to Date.	200
413. The Wonder Ayurvedic Drug Laksmaṇā for Progeny : A Historical Appraisal.	200
415. The Date of the Gurusamhitā.	201
416. Corrosion Mechanism of Iron Antiquities.	201
417. Mathematics of the Mahāvedi.	202
418. Neurology in Ancient India - Some Evidences.	203
420. Siddha System of Medicine : A Historical Appraisal.	203
421. Śrīyantra and its Mathematical Properties.	204
422. Indian Medical Texts in Central Asia.	205
423. Standards of Scientific Investigation : Logic and Methodology of Science and Caraka-Samhitā.	205
424. The Identity and Critical Appraisal of the Basis of Nomenclature and Ancient Sociocultural and Geographico Historical Reflections Evinced with Pāṇinian Perfume Plant-Part 'Kisara' (Pāṇini IV. 4, 53).	206

425. Big Bang of Modern Cosmology Visualised in the Rigvedic Scripture (1).	206
SECTION XIV - SOCIAL AND ECONOMIC INSTITUTIONS 207-212	
426. Washerman and Washing Material in Ancient India.	207
427. Bengal and Bihar as Centres of Learning.	207
428. The Institution of Sacrifice in its Sociological Perspective.	207
429. Buddhism, Castes and Out Castes : A Sociological Perspective.	208
430. The Devalasmṛti - its Authenticity and Date.	208
431. Horse Trade in North India : Some Reflections on Socio-Economic Life.	208
432. Socio-Economic Life in Protohistoric Karnataka.	209
433. A Ghost - Author on Dharma : Sūta.	209
434. Observations on the Composing of the Texts of The Arthaśāstra.	210
435. Status of Woman in Jaina Society.	210
436. Institutions of Money Lending.	211
437. Changing Denotations of the Term Vṛṣala - A Case Study in Downward Social Mobility.	211

438. The Place or \bar{U} r in the Economic and Social History of the Early Tamilnadu from A.D. 750 to 1350.	212
SECTION XV – VEDIC STUDIES. 213-234	
439. The Deities of Rgveda VIII. 29. 10	213
440. Atom from Veda to Date.	213
441. Prakrtilya in the Purāṇas.	213
442. Does the Word Bhikṣu-sūtra in Pāṇini Mean the Brahma-Sūtra.	214
443. Professor Daya Krishna on the Upanishads – A Discussion.	215
444. Vedic Mythical Symbol and the Science of Etymology.	215
445. Two Wives of the Sun God.	216
446. The Primary Meaning of Agni.	216
447. Mādhabāṇukramanī and its Contents.	216
448. Dr. Siddheshwar Varma on Vedic Usage.	217
449. Jātavedas in the Rgveda : The God of Generations.	217
450. Vedic Cosmology and the Supermind.	217
451. Notes on the Ritual Use of RV. 10. 121. 10.	218
452. Varcas.	219

453. Mathematics of the Mahāvedi.	219
454. Un Croisement de Formules dans I Atharvaveda (A Cross Section of Mantras in Atharvaveda — 10.2.22). (French).	219
455. Sūtasamhitā men Mantropāsanā (Hymns and Worship in the Sūtasamhitā). (Hindi).	220
456. Vārāha Śrauta Sūtra 1.7 : Ćāturmāsyāni - A Critical and Exegetical Study.	220
457. The Panis in the Rgveda.	221
458. Pūrya Mīmāṁsā and the Doctrine of Karma.	221
459. Yāska on Vedic Accent.	222
460. Jñānamālā of Nāgara Nārāyaṇa - A Commentary on the Kauśitakī - Upaniṣad.	222
461. Two Notes on Yasna 10.	223
462. Iṣṭāpūrta Works in India.	223
463. Tāntrika Vāñmaya - Kāla aura Racanā-dharmitva (Tāntric Literature - An Analysis). (Hindi).	224
464. The Atharva-Pariśiṣṭas Relating to Gifts.	225
465. Study of AVS. VI. 51.	226
466. In Quest of Immortality (A Vedic Outlook).	226
467. Tvaṣṭṛ : The God of Fervour and Lustre.	226

468. Bandhu Et Dákṣiṇā Deux Termes Védiques Illustrant, Le Rapport Entre Le Signifiant Et Le Signifié (Bandhu and Dakṣiṇā - Two Vedic Terms Illustrating the Relation between the Indicator and the Indicated). (French).	227
469. Dadhīca.	228
470. Tectonic Upheavals in the Indus Region and Some Rgvedic Hymns.	228
471. Importance of the Sāmaveda.	228
472. Vedic Terms Adhvāra and Yajña.	229
473. Invocatory and Imprecatory Sections in Old Khmer Inscriptions.	229
474. Aitareya Brāhmaṇa'aura Āranyakā kā Sambandha (Similarity between Aitareya Brāhmaṇa and Āranyakā). (Hindi).	230
475. Swāmī Dayānand on RV. IX. 113.	230
476. On the Text, Tradition and Meaning of the Katha Upanisad.	231
477. The Vedic Passive Optative and its Functional Equivalents : A Study in the Syntax of the Gerundive.	231
478. Dictionaries of Vedic Ritual.	231
479. Sectarian Interpretation of the Veda.	232

480. Atharvaveda Saṁhitā men Rāṣṭraviṣayaka Vicāra aura
Rāṣṭriya Bhāvanā (The Concept of Nation and
Nationality in Atharva-Saṁhitā). (Hindi). 232

481. Ahtarvaveda Saṁhitā men Paśupālana (The Cattle
Breeding in The Atharvaveda Saṁhitā). (Hindi). 233

482. Atharvavaidika Nīti kā Viśleṣaṇa (An Analysis of the
Policy of Atharvaveda). (Hindi). 233

483. Prātiśākhyon ke Adhyayana kā Sarvekṣaṇa (Analysis of
the Study of Prātiśākhyas). (Hindi). 233

484. Big Bang of Modern Cosmology Visualised in the
Rgvedic Scripture (1). 233

485. Viṣṇu in the Vedic Literature. 233

486. Rgveda men 'Go' Tattva kī Vyākhyā evam Vibhinna
Artha (Word 'Go' in Rgveda - Its Meaning and
Analysis). (Hindi). 234

AUTHOR'S INDEX

**N.B. - Figures, in Brackets, Indicate Article Number and
Outsiders, Indicate Page Number.**

<p>Agarwal, D.K. & Shukla, Suresh Chandra - 148, 207 [309, 426]</p> <p>Agarwal, K.M. - 148 [310]</p> <p>Agrawala, R.C. - 1, 19 [1, 37]</p> <p>Ali, M. Amjad- 51 [100]</p> <p>Ali, Rahman - 88 [180]</p> <p>Anant, L.B. Ram - 170 [352]</p> <p>Ananthanarayana, H.S. -103 [215]</p> <p>Apte, K.V. - 170 [353]</p> <p>Arjunwadkar, Leela - 44,117 [186, 242]</p> <p>Arya, Sudhumna - 104 [216]</p> <p>Avasthi, Shiv Shankar - 171 [354]</p> <p>Bagchi, N.G. -19 [38]</p> <p>Bahurkar, V.G. - 44, 171 [87, 355]</p> <p>Bailey, H.W. - 51 [101]</p> <p>Bajpai, K.D. -19,79,117 [39,160,161,243]</p> <p>Bakshi, D.N. - 20 [40]</p> <p>Bakshi, Dwijendra - 98 [200]</p>	<p>Bandyopadhyay, Samresh- 52 [102]</p> <p>Bandyopadhyay, Pratap - 117 [244]</p> <p>Banerjee, Manabendu - 20, 44 [41,88]</p> <p>Banerji, Sures Chandra - 207 [427]</p> <p>Behera, P.K. - 162 [337]</p> <p>Bhardwaj, O.P. - 80 [162]</p> <p>Bhardwaj, Sushma - 118 [245]</p> <p>Bhargava, P.L.-213 [439]</p> <p>Bhartiya, M.C. - 172 [356]</p> <p>Bhat, D.N.S. - 104 [217]</p> <p>Bhatla, Neeraj; Mukherjee - Tapan & Singh, Gian -149, 173 [311, 357]</p> <p>Bhatnagar, M.S. - 200, 213 [411, 440]</p> <p>Bhatta, C. Panduranga - 149 [312]</p> <p>Bhattacharya, Biswanath - 118 [246]</p> <p>Bhattacharya, Ram Shankar - 45, 173, 213, 214 [89, 90, 358, 441, 442]</p> <p>Bhattacharya, S.C. - 52 [103]</p>
---	--

Bhayani, H.C. - 105 [218]	Chaubey, B.B. - 207 [428]
Biswas, Bijan - 174 [359]	Chattterji, Suniti Kumar - 98, 119 [202, 247]
Brown, Robert L. - 21 [42]	Chaudhari, Rita - 81 [164]
Bucknell, Rod & Fox, Martin Stuart - 162 [338]	Chaudhary, K - 53, 98 [104, 201]
Burrow, T. - 105 [219]	Chaudhary, Usha - 106, 215 [220, 444]
Caillat, Collette - 174 [360]	Chauhan, D.V. - 106 [221]
Callieri, Pierfrancesco - 1,2 [2,3]	Chemburkar, Jaya - 177, 178 [364, 365]
Chakravarti, Himansu Narayan - 175 [361]	Chiara, Silvi & Antonini Giovanni Verardi - 3 [5]
Chatterjee, Amita - 215 [443]	Chunekar, K.C. & Yadav, Chotte Lal - 200 [413]
Chatterjee, S - 2 [4]	Dange, Sadashiv Ambadas - 216 [445]
Chatterjee, Subid - 80, 88 [163, 181]	Dange, Sindhu S. - 121 [252]
Chattopadhyay, Aparna - 88 [182]	Das, D. R. - 21 [43]
Chattopadhyaya, Siddheswar - 119[248]	Das, R.M. - 121 [253]
Chaturvedi, Archana - 176 [362]	Dasgupta, Kalyan Kumar - 54 [105, 106]
Chaturvedi, Brajmohan - 120 [249]	Dash, K.C. - 106, 178 [222, 366]
Chaturvedi, Devandatta - 120 [250]	Dash, Radhamadhab - 107 [223]
Chaturvedi, G.L. -177 [363]	Dass, Ayodhya Chandra - 216 [446]
Chaturvedi, Shiv Datt Sharma - 121 [251]	

Daya Krishna - 163, 178 [339, 368]	Frawley, David - 217 [450]
Debroy, Dipavali - 150 [313]	Gandhi, Sharada - 123 [259]
Deo, S.B. - 4 [6]	Ganguli, S. - 164, 208 [341, 429]
Deotara, B.C. - 4 [7]	Garg, Lata - 108 [225]
Derrett, J. Duncan M. - 163 [340]	Gogte, V. D. - 6 [11]
Devasthali, G.V. - 216 [447]	Gogte, V.D. & Bhoraskar, V.N., Lahoti, P.S. - 7 [12]
Dhavalikar, M.K. - 5 [8]	Gokhle, Shobhana - 55 [107]
Dikshit, Hari Narayana - 101, 122, 150 [213, 254, 314]	Goodfriend, Douglas E. - 151 [315]
Dogra, Shyamlal - 108, 217 [224, 448]	Gonda, J - 218, 219 [451, 452]
Durga Prasad - 122 [255]	Gopal, Krishna Kanti - 46 [91]
Dwivedi, K.N. - 123, 179 [256, 257, 369]	Gopal, LallanJi - 201, 208 [415, 430]
Dwivedi, R.C. - 179 [370]	Goparajurama - 124 [260]
Dwivedi, Shankar Dayal - 180 [371]	Gupta, Chitrarekha - 208 [431]
Dwivedi, Surya Narayan - 123 [258]	Gupta, D.K. - 125 [261]
Faccenna, Domenico - 5 [9]	Gupta, H.O. & Bansal, N.K. - 201 [416]
Filigenzi, Anna - 6 [10]	Gupta, L.C. - 55 [108]
Findly, Ellison Banks - 217 [449]	Gupta, P.L. - 8 [13]
Frawley, David - 180 [372]	Gupta, R.C. - 202, 219 [417, 453]

Halakatti, S.V.P. - 22 [44]

Handa, Devendra - 8, 22, 23, 46, 82 [14, 45-47, 92, 165]

Haudry, J. - 219 [454]

Herman, A.L. - 164 [342]

Hino, S. - 181 [373]

Howard, Angela Falco - 24 [48]

Ingallali, Rachappa I. - 181 [374]

Jain, Nemichand - 151, 182 [316, 375]

Jain, R. - 152 [317]

Jha, Naresh - 152 [318]

Jha, Ramakant - 182, 220 [376, 455]

Jha, Trilokanatha - 125 [262]

Jha, V.D. - 56 [109]

Joshi, B.C. - 203 [418]

Joshi, H.M. - 182 [377]

Joshi, Maheshwar P. - 24 [49]

Kale, V.S. & Rajaguru, S.N. - 83 [166]

Kannal, Deepak, Hanmantrao - 25 [50]

Kantawala, S.G. - 109 [226]

Kashikar, C.C. - 220 [456]

Katre, S.M. - 109 [227]

Katsura, Shoryu - 164 [343]

Katti, Madhav N. - 26 [51]

Kawthekar, P.N. - 221 [457]

Khan, Muhammad I. - 126 [263]

Klejan, L. - 89 [183]

Krishan, Y. - 182, 221 [378, 458]

Krishna Kumar - 56 [110]

Krishnamoorthy, K. - 126, 127 [264, 265]

Krishnamurthy, K.H. & Mouli, G. Chandra - 203 [420]

Krishnan, K.G. - 57, 152 [111, 319]

Krishnappa, M.V. - 57, 153 [112, 320]

Kulaichev, Alexey Pavlovich - 204 [421]

Kulshreshtha, Sushma - 26, 127 [52, 266]

Kumar, Mithilesh - 183 [379]

Kunjunni, Raja K. - 128 [267, 268]

Kuppuram, G. - 57 [113]

Laddu, S.D. - 110 [228]

Lahiri, A.N. - 26, 58
[53, 114]

Lahiri, Ratan - 9 [15]

Lele, Vaman Keshav - 129
[269]

Lokesh Chandra - 98, 153
[205, 321]

Luders, Heinreich - 129
[270]

Maan Singh - 222 [459]

Madan, A.P. - 58, 90
[115, 184]

Mahdihassan, S. - 90, 98,
130, 153 [185, 203, 204, 271,
332]

Manglan, S.J. - 26 [54]

Manabe, Shunsho - 165
[344]

Marathe, A. R. & Mahabal,
Anil- 9, 27 [16, 55]

Margabandhu, C. - 9 [17]

Matha, S.R. - 222 [460]

Mazumdar, B.P. - 83 [167]

Meenakshi, K. - 110, 111
[229, 230]

Mehendale, M.A. - 223
[461]

Mehta, R.N. - 10, 84, 223
[18, 168, 462]

Mehta, R.N. & Kantawala,
S.G. - 58 [116]

Mirashi, V.V. - 59, 91 [117,
118, 186, 187]

Mishra, K.K. - 130 [272]

Mishra, Rama Shankar - 131,
183, 224 [273, 380, 463]

Mishra, Shyam Manohar - 92
[189]

Mishra, S.M. - 154 [323]

Mishra, Surendra Mohan -
183 [381]

Mishra, Vina - 60 [120]

Misra, B.N. - 10, 27, 60, 93
[19, 56, 119, 190]

Misra, Srinarayana - 131
[274]

Mitra, Abhaya - 131, 132
[275, 276]

Mitragotri, V.R. - 61 [121]

Modak, B.R. - 154, 155, 225
[324, 325, 464]

Modi, Bharati - 111 [231]

Mone, Neelima N. - 225-26
[465]

Mori, Sodo - 132 [277]

Motilal, B.K. - 184 [382]

Mukherjee, B.N. - 61, 62, 155 [122, 124, 326]	Narayanan, T.K. - 185 [384]
Mukherjee, Dolly - 62 [125]	Oguibenine, Boris - 227 [468]
Mukhopadhyay, Biswanath - 226 [466, 467]	Ohashi, Yukio - 99, 135 [206, 283]
Murthy, A. V. Narasimha - 62, 63 [126, 127]	O'Neil, Kevin R. - 166 [346]
Murthy, K. Krishna - 28 [57]	Ota, S.B. - 64 [131]
Murthy, M.S. Krishna - 28, 84 [58, 169]	Paddayya, K. - 11 [21]
Murthy, S.S. Ramachandra - 63, 84, 166 [128, 170, 345]	Padigar, Shrinivas V. - 65 [132]
Murti, G. Suryanarayana - 132 [278]	Panda, Jayanti - 46, 228 [93, 469]
Musalgaonkar, Vimla - 133 [279]	Panda, Kshetrvasi - 136 [284]
Nagar, Sheela - 29 [59]	Pande, Anupa - 31 [63]
Nagaraj, Nalini - 30 [60]	Pandey, Shambhu Nath - 136 [285]
Nagarch, B.L. - 30 [61]	Pandeya, Ramvriksha - 185 [385]
Naik, D.B. - 31 [62]	Parekh, V.S. - 32 [64]
Nampoothiry, Eswarn, E. - 184 [383]	Parimoo, Ratan - 33 [65]
Nandi, T.S. - 133 [280]	Patel, T. Dayananda - 65 [133]
Narang, S.P. - 134 [281]	Patel, T. Dayananda & M. Radha - 33 [66]
Narasimhacharya, N.C.V. - 134 [282]	Pathak, P.V. - 11, 228 [22, 470]
Narayanan, S. Sankara - 10, 63, 64, 93 [20, 129, 130, 191]	

Phillips, Stephen H. - 186 [386]	Ramaswami, N.S. - 34, 94 [68, 192]
Pollock, Sheldon - 47, 112 [94, 232]	Ramchandran, K.S. - 101 [214]
Poonacha, K.P. - 65 [134]	Ramesan, N. - 66, 94 [135, 193]
Pou, Saveros - 112, 186 [233, 387]	Ramesh, K. V. & Iyer, S. Subramonia - 66 [136]
Pracchia, Stefano - 12 [23]	Ram Gopal - 229 [472]
Prakasham, V. - 112 [234]	Ram Pratap - 138 [289]
Prasad, Jagdish - 113 [235]	Rangaraju, N.S. - 67 [137]
Punekar, S. Mokashi-155 [327]	Rao, B.K. Guruaja - 12, 209 [24, 432]
Puri, B.N. - 99, 187 [207, 388]	Rao, D. Hanumatha - 35, 85 [69, 172]
Rai, Ganga Sagar- 228 [471]	Rao, M. - 35, 36 [70, 72]
Rajendran, C. - 137, 138, 167 [286, 288, 347]	Rao, V.V. Madhusudhana - 12 [25]
Rajpurohit, Bhagwati Lal - 128 [287]	Rastogi, Moti Lal - 113 [236]
Rama, Gopraju - 139 [290]	Ray, Anamika - 47, 67 [95, 138]
Ramamurthy, K.K. - 33, 85 [67, 171]	Rayan, Krishna - 140 [293]
Raman, K.V. - 99 [208]	Reddy, B. Muralidhar - 67 [139]
Ramana, M.V. - 139 [291]	Reddy, P. Chenna - 37, 156 [73, 328]
Ramanujatatacharya, N.S. - 187 [389]	Reddy, V. Rami & Bhaskar, S. - 13 [26]
Ramarathnam, S. - 140 [292]	

Reddy, Varikuti Venkata
Subba - 68 [140]

Rocher, Rosane - 209 [433]

Roney, S. - 156 [329]

Roy, T.N. - 13 [27]

Roychowdhury, J. - 37, 95
[74, 194]

Rukmani, T.S. - 188 [390]

Sagar, A.P. - 38, 85 [75, 173]

Saha, Kshanika - 205 [422]

Samozvantsev, A.M. - 210
[434]

Sampath, M.D. - 68 [141]

Sandesara, Bhogilal J. - 141
[294]

Sangave, Vilas - 157, 210
[330, 435]

Sarkar, K.K. - 229 [473]

Sarkar, Ranjit - 142 [295]

Satyavrata - 142 [296]

Saxena, C. - 14 [28]

Sharma, B.R. - 38 [76]

Sharma, Deba Brata Sen -
189 [393]

Sharma, D.D. - 114, 143
[237, 297]

Sharma, Damodar Prasad -
189 [392]

Sharma, E.R. Sreekrishna -
188 [391]

Sharma, I.K. - 39, 69
[77, 142]

Sharma, Kamalnayana - 190
[394]

Sharma, R.C. - 39 [78]

Sharma, Savita & Tiwari,
Maruti Nandan - 69 [143]

Sharma, Shashi Dhar - 143
[298]

Sharma, Suman - 230 [474]

Sharma, Tripati - 95 [195]

Sharma, Virendra - 230
[475]

Shastri, A.H. - 96, 143
[196, 299]

Shastri, Ajay Mitra - 96 [197]

Shastri, A.M. & Gupta,
C.S. - 70 [144]

Shastri, Damodar - 190
[395]

Shastri, Gajanan - 191 [396]

Shastri, Y.S. - 191 [397]

Shekhawat, Virendra - 205
[423]

Shetti, B.V. - 39 [79]

Shrivastava, Giandevi - 144
[300]

Shukla, B. - 192 [398]

Shukla, B.C. - 70 [145]

Shukla, Bhagwat Sharan - 114 [238]

Shukla, S.K. - 40, 48 [80, 96]

Singh, A.N. - 71 [146]

Singh, Ambika Prasad - 14, 41 [29, 81]

Singh, Hari Sahai - 211 [436]

Singh, Narsingh Narayana - 71 [147]

Singh, O.P. - 72 [148, 149]

Singh, R.S. & Vyas, V.D. 157, 206 [331, 424]

Singh, Sheo Bahadur - 15, 85, 193 [30, 174, 399]

Singh, S.V. - 158, 193 [332, 400]

Sinha, Atul Kumar - 211 [437]

Sircar, D.C. - 73 [150]

Smith, R. Morton - 231 [476]

Sohoni, S.V. - 74 [151]

Srinivasan, L.K. & Rao, Shivananda Venkata - 74 [152]

Srivastava, A.L. - 41 [82]

Srivastava, Rani - 42, 167 [83, 348]

Srivastava, Suresh Chandra - 194 [401]

Stephaie, W. Jamison - 115, 231 [239, 477]

Subbarayalu, Y. - 212 [438]

Subrahmanyam, B.R. - 15 [31]

Sundra, A. - 42, 86 [84, 175]

Sushma - 144 [301]

Tatiya, Nathamal - 194 [402]

Tewari, S.P. - 75 [153]

Thakur, Upendra - 48, 100, 168, 195 [97, 209-211, 349, 403]

Thakur, Vijay Kumar - 100, 168 [212, 350]

Thapalyal, Kiran Kumar & Lal, Mkkhan - 75 [154]

Thite, G.U. - 231 [478]

Tiwari, Ananta Sharma - 232 [479]

Tiwari, Bholanath - 85 [240]

Tiwari, Maruti Nandan Pd - 43, 195 [5, 404]

Tiwari, R.S. - 145 [302]

Tiwari, S. - 15, 76 [32, 155]	Unni, N.P. - 146 [305]
Tiwari, Shanker Prasad - 76 [156]	Upadhyaya, Ramji - 147 [306-308]
Tiwari, Shashi - 159, 232, 233 [333, 334, 480-482]	Upadhyaya, U.N. - 160 [335]
Tiwari, V.K. - 16, 86 [33, 176]	Varma, Vishnu Kant - 206, 233 [425, 484]
Tomar, Vijendra Kumar - 116, 233 [241, 483]	Verma, T.P. - 77, 87 [157, 158, 179]
Tripathi, G.C. - 97 [198]	Varnekar, Shridhar Bhaskar - 86 [178]
Tripathi, Gaya Charan - 49 [98]	Vidale, Massimo - 17 [35]
Tripathi, Radhavallabh - 145 [303]	Vyas, R.T. - 233 [485]
Tripathi, R.D. - 195 [405]	Yadav, S.S. - 78 [159]
Tripathi, Ramamurti - 146 [304]	Yoga Maya - 234 [486]
Tripathi, Snigdha - 97 [199]	Yule, P. - 17 [36]
Trivedi, P.K. - 16, 86 [34, 177]	Wakankar, Siddhartha Y. - 160 [336]
Trivedi, Rajendra - 196 [406]	Warrier, A.G. Krishna - 198 [410].
Trivedi, Vrajavallabh - 49 [99]	
Tyagi, Ishwar Chandra - 196 [407]	
Ujike, Kakusho - 169 [351]	
Unithiri, N.V.P. - 197, 198 [408, 409]	

INDEX
OF
JOURNALS CONSULTED FOR ABRIDGEMENT

N.B. : - * Journals utilised for abridgement for this issue.

AA	Artibus Asiae, Ascona (Switzerland).	English
AAIHSR	Adhyayana-Anusandhāna, Institute of Higher Studies and Research, Bapu Bazar, Jaipur.	Hindi
AArc.	Acta Archaeologica, Budapest.	English
AB	Abhinandana-Bhāratī, Prof. Krishna Kant Handiqui Felicitation volume, Kamarupa Anusandhāna Samiti (Assam Research Society), Čauhati.	English
*ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona.	English
*Adv.	Advent, Pondichery.	English
AE	Annee Epigraphique, Paris (France).	French
AH	Aryan Heritage, Monthly Journal of DAVS, New Delhi - 55.	English
AI	Ancient India, Bulletin of the Archaeological Survey of India, New Delhi.	English
AJ	Antiquaries Journal, London.	English
AJA	American Journal of Archaeology, America.	English
AJL	Ajasrā, Lucknow.	Sanskrit
AJP	Australian Journal of Philosophy.	English
Alo.	Ālocanā, Delhi.	Hindi
AM	Asia Major, London.	English

AMB	Astrological Magazine, Bangalore.	English
An.	Anthropologist, Delhi.	Bi-lingual
Ane.	Anekānt, Delhi.	Hindi
Ant.	Antiquity, Cambridge.	Bi-lingual
Anv.	Anveśāna, Research Journal of L.B. Shastri Kendriya Sanskrit Vidyāpeetha, New Delhi.	Hindi
Anvi.	Anvika, Jadavpur University, Calcutta.	Bi-lingual
AO	Archiv Orientalni, Praha (Czechoslovakia).	Multi-lingual
AOB	Acta Orientalia, Budapest.	Bi-lingual
AOC	Acta Orientalia, Copenhagen.	English
*AOM	Ars Orientals, Michigan Publications on East Asia, 104 Lane Hall. The University of Michigan, Ann Arbor, Michigan 48109.	English
AORM	Annals of Oriental Research, University of Madras, Madras.	Multi-lingual
AP	Aryan Path, Bombay.	English
APh.	Acta Philologica Scandinavia, Copenhagen.	English
APQ	American Philosophical Quarterly.	Bi-lingual
AQG	Assasm Quarterly, Gauhati.	English
Ar.A	Arts Asiatique, Paris (France).	English
ARB	Asiatic Research Bulletin, Seoul (South Korea).	English
Arc.	Archaelogoy, New York.	English
Arc. J	Archaeological Journal, London.	English
Arc. R	Archaeological Report, London.	English
As.B.	Asian Studies, Bombay.	English

ASEB	Asiatische Studien Etudes Asiatiques, Bern Bi-lingual (Switzerland).	
ASK	Abhinava Surabhārati, Kanpur.	Sanskrit
ASP	Asian Studies, Quezon City (Philippines).	English
As.R	Asian Review, London.	English
AUJR	Agra University Journal of Research, Agra.	Bi-lingual
AURJF	Avadh University Research Journal, Faculty of Arts, Faizabad.	English
BAHA	Bulletin of Ancient History and Archaeology, University of Saugar, Sagar.	English
BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondicherry.	English
BASI	Bulletin of the Anthropological Surevy of India, Calcutta.	English
BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.).	English
BASPR	Bulletin of the American School of Pre-historic Research, Harvard.	English
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda.	English
BCGV	Bulletin of the Chunnilal Gandhi Vidya Bhawana, Surat.	Bi-lingual
BDAC	Bibliographie D' Archaeology Classical, Rome.	French
*BDCRI	Bulletin of the Deccan College Research Institute, Poona.	Bi-lingual

BDHM	Bulletin of the Department of History of Medicine, Hyderabad.	English
BEFEO	Bulletin de L' Ecole Francaise D. Extreme Orient, Paris (France).	English
Bha.	Bhārati, Varanasi.	English
Bhm.	Bhārata Maṇīśā, Varanasi.	English
Bh.V	Bhāratavarṣa, Calcutta	Bengali
BIA	Bulletin of the Institute of Archaeology.	English
BI(E)S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi.	Bi-lingual
BIHR	Bulletin of the Institute of Historical Research, London.	Multi-lingual
BIMB	Boletim do Instituto Menezes Braga, Bastora (Goa).	French
*BISHM	Bulletin of the Indian Society for History of Mathematics, Univ. of Delhi - 110007.	Bi-lingual
BITC	Bulletin of the Institute of Traditional Culture, Madras.	English
BJ	Bhavan's Journal, Bombay.	English
BJA	The British Journal of Aesthetics, London.	English
BM	Burlington Magazines, London.	English
*BMA	Bulletin of Museums and Archaeology in U.P. State, Museum, Lucknow.	English
BMQ	British Museum Quarterly, London.	English
BO	Bibliotheca Orientals, Leiden.	Bi-lingual
BOML	Bulletin of the Government Oriental Manuscript Library, Madras.	Bi-lingual

BP	Bibliographie De La Philosophie, Paris (France).	Multi-lingual
BPP	Bengal-Past and Present, Calcutta.	English
BPSC	Bulletin of the Philological Society of Calcutta, Calcutta.	English
BPWMB	Bulletin of the Prince of Wales Museum of English Western India, Bombay.	
BRA	Bulletin Vanhet Rijks Museum, Amsterdam Dutch (Netherlands).	
*Br. V	Brahma Vidyā, Adyar (Madras).	English
BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta.	English
BS	Bhāratīya Sāhitya, Agra.	Hindi
BESI	Bulletin de La Societe de Etudes Indo Chinoises, Saigon.	French
BSL	Bulletin de La Societe de Linguistic de Paris, Paris (France).	French
BSOAS	Bulletin of the School of Oriental and African Studies, London.	English
BSSS	Bhāratī-Sodha-Sāra-Samgraha, Jaipur.	Hindi
BTLV	Bijdragen Tot Detaal Lan En Volkenkund, The Hague (Netherlands).	Dutch
*BV	Bhāratīya Vidyā, Bombay	English
CAJ	Central Asiatic Journal, The Hague (Netherlands)	Bi-lingual

*CASS	CASS Studies, Centre of Advanced Studies in Sanskrit, University of Poona, Poona.	English
CC	Chinese Culture, Taiwan, China.	English
CF	Cultural Forum, New Delhi.	English
Cons.	Conspectus, New Delhi.	English
CQ	China Quarterly, London.	English
CR	Calcutta Review, Calcutta.	English
CRB	Commenta ar Van hugo de Groot op de Lex Romana Burgundio-num, Amsterdam (Netherlands).	Dutch
CSSH	Comparative Studies in Society and History, The Hague (Netherlands).	English
CT	Ceylon Today, Colombo.	English
CUAHS	Calcutta University Department of Ancient Indian History & Culture, Souvenir, Calcutta.	English
Dhi	A Review of Rare Buddhist Texts, Central Institute of Higher Tibetan Studies, Varanasi.	Multi-lingual
DI	Darshan International, Moradabad.	English
DT	Dārśanika, Traimāsika, Faridkot.	English
DUS	Dacca University Studies, Dacca.	English
EA	Eastern Anthropologist, Lucknow.	English
EACS	East Asian Culture Studies, Tokyo.	English

EH	Epiphanie des Heils, Zur Heilsgege nwart in Indischer and christlicher religion, WIEN	Bi-lingual
EI	Epigraphia Indica, Delhi.	English
EO	Ethical Outlook, California.	English
EPh.	Etudes Philosophiques, Paris(France).	English
Et.	Ethics, Chicago.	English
ETC	E.T.C., California(U.S.A.).	English
Eth.	Ethnos, Stockholm(Sweden).	English
EV	Epigraphika Vostoka, Moscow.	Russian
*EW	East and West, Rome (Italy).	English
Exp.	Expedition, Philadelphia(U.S.A.).	English
FA	France Asia, Tokyo.	Bi-lingual
FL	Folk Lore, Calcutta.	English
FMJ	Federation Museum Journal, Kuala Lampur (Malaysia).	English
GA	Gazette Des Beaux-Arts, Paris (France).	Bi-lingual
*GI	Glory of India, A quarterly Journal on Indology, Delhi.	English
Hib.	The Hibbert, Journal, London.	English
HGST	Hiraga Genna riet son Temps, Paris (France).	French
Hind.	Hindustānī Traimāsika, Allahabad.	Hindi
HJAS	Harvard Journal of Asiatic Studies, Harvard.	English
HR	History of Religion, Chicago (U.S.A.)	English
HS	Historickz, Sbormk, Prague.	Czech

HSAJ	Digitized by Arya Samaj Foundation, Chennai and eGangotri Haryana Sahitya - Akademi,	Bi-lingual
	Journal of Indological Studies, Chandigarh.	
HTR	Harvard Theological Review, Massachusetts (U.S.A.)	English
Hum.	Humanist, Ohio (U.S.A.)	English
IA	Indian Antiquary, Bombay.	English
IAC	Indo-Asian Culture, New Delhi.	English
IArc.	Indian Archives, New Delhi.	English
IAS	Indo-Asia, Stuttgart (W. Germany).	German
IC	Islamic Culture, Hyderabad.	English
IH	Indian Horizons, New Delhi.	English
IHQ	Indian Historical Quarterly, Calcutta.	English
II	Indo-Iranica, Calcutta.	Bi-lingual
IIJ	Indo-Iranian Journal, The Hague (Netherlands).	Bi-lingual
IILS	Indian Institute of Language Studies, Patiala.	English
*IJDLL	International Journal of Dravidian Linguistics, Kerala, Trivandrum - 695001.	English
IJHS	Indian Journal of History of Science, New Delhi.	English
IJL	Indian Journal of Linguistics, Calcutta.	English
IJP	Indian Journal of Parapsychology, Jaipur.	English
IL	Indian Literature, New Delhi.	English
ILn.	Indian Linguistics, Poona.	English
IMB	Indian Museum Bulletin, Calcutta.	English
IMR	Indian Museum Review, Delhi.	English

Ind.	Indica, Calcutta.	English
Inq.	Inquiry, Oslo (Norway).	English
ION	Instituto Orientate de Napoli, Roma.	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindavan.	English
IPQ	International Philosophical Quarterly, New York.	English
IPQP	Indian Philosophical Quarterly, Poona.	English
IQ	Indian Quarterly, Delhi.	English
IS	Indian Studies : Past and Present, Calcutta.	English
*JA	Journal Asiatique, Paris (France)	French
JAA	Journal of Archaeology in Andhra Pradesh.	English
JAAS	Journal of Asian and African Studies, Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo Gaikokugo Diagaku, 4, Nishigahara, Kita Ker, Tokyo 114.	Bi-lingual
*JAHRS	Journal of the Andhra Historical Research Society, Hyderabad.	English
*JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta.	English
JAINS	The Journal of Academy, Indian Numismatics and Sigilography, Indore.	English
JAnt./JSB	Jaina Antiquary/Jaina Sid-dhānta Bhāskara,	Bi-lingual
	Ārāh (Bihar).	
*JAOS/	Journal of the American Oriental Society,	English
*JOAOS	New Haven (U.S.A.).	
JAP	Journal of Analytical Psychology, London.	English

JARS	Journal of the Assam Research Society, Gauhati.	English
JAS	Journal of the Asian Studies, Michigan (U.S.A.).	English
JASB	Journal of the Asiatic Society, Bombay.	English
JASC	Journal of the Asiatic Society, Calcutta.	English
JASOB	Journal of the Asiatic Society of Bangladesh, Dhaka.	English
JAU	Journal of the Annamalai University, Annamalainagar.	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay.	English
JBRS	Journal of the Burma Research Society, Rangoon.	English
JBRSP	Journal of the Bihar Research Society, Patna.	English
JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo.	English
JDHB	Journal of the Department of Hummanities, University of Burdwan.	English
JEAS	Journal of the East Asiatic Studies, Manila (Philippines).	English
JESHO	Journal of the Economic and Social History of the Orient, Leiden.	English
JESI	Journal of the Epigraphical Society of India, Dharwar.	English

*JGJKSV	Journal of the Gāṅgā Nāth Jhā Kendriya	Multi-lingual
	Skt. Vidyāpeetha, Allahabad.	
JGRS	Journal of the Gujarat Research Society, Bombay.	Bi-lingual
JH	Journal of History, Dept. of History, Jadavpur University, Calcutta.	English
JHR	Journal of Historical Research, Ranchi	English
*JHS	Journal of the Haryana Studies, Kurukshetra.	Bi-lingual
JI	Journal of Itihāsa, State Archives, Govt. of Andhra Pradesh, Hyderabad.	English
*JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan).	Bi-lingual
*JICPR	Journal of Indian Council of Philosophical Research, 14-AB Lal Bahadur Shastri Marg, Delhi - 110001.	English
JICSLS	Journal of Institute for the Comprehensive Studies of Lotus Sūtras, Rissho University, Tokyo (Japan).	Bi-lingual
*JIH	Journal of Indian History, Trivandrum.	English
JIJ	Jijhāsā : Journal of the History of Ideas and Culture, Jaipur.	English
JIMAI	Journal of Indian Museum Association of India, Bombay.	English
JIP	Journal of Indian Philosophy, Holland.	English
JJU	Journal of Jiwaji University, Gwalior.	Bi-lingual
*JJVB	Journal of the Jain Vishva Bhāratī, Ladnū.	Bi-lingual

JKer. U	Journal of the Kerala University Oriental	Bi-lingual
	Mss. Library, Trivandrum.	
*JKS	Journal of Kerala Studies, University	English
	of Kerala, Trivandrum.	
*JKU	Journal of the Karnatak University,	English
	Dharwar.	
JMA	Journal of Music Academy, Madras.	English
JMBRAS	Journal of the Malaysian Branch of Royal	English
	Asiatic Society, London.	
JMSB	Journal of the Maharaj Sayaji Rao	English
	University of Baroda, Baroda.	
JNAA	Journal of the National Academy of	Bi-lingual
	Administration, Mussoorie.	
*JNSI	Journal of Numismatic Society of India,	English
	Varanasi.	
*JOIB	Journal of Oriental Institute, Baroda.	English
JORM	Journal of Oriental Research, Madras.	English
JP	Journal of Philosophy, New York.	English
JPHS	Journal of Pakistan Historical Society,	English
	Karachi.	
JPR	Journal of Philosophical Review, New York.	English
JPS	Journal of Polynesian Society, Willington	English
	(New-Zealand).	
JPSK	Journal of Philosophical Studies, Kyoto	English
	(Japan).	
JR	Journal of Religion, Chicago.	English

JRAS	Journal of Royal Asiatic Society of Great Britain and Ireland, London.	English
JRCAS	Journal of Royal Central Asian Society, London.	English
JRS	Journal of Religious Studies; Guru Gobind Singh Department, Punjabi University, Patiala.	English
JRU	Journal of Ranchi University, Ranchi.	English
JSAOU	The Journal of Sanskrit Academy, Osmania University, Hyderabad.	English
JSEAH	Journal of the South-East Asian History, Singapore.	English
JSNDT	Journal of the Shrimati-Nathibai Damodar, Thachersey.	English
JSS	Journal of the Siam Society, Bangkok (Thailand).	English
JSSS	Journal of South Seas Society, Singapore.	Bi-lingual
JSU	Journal of the Shivaji University, Kolhapur.	English
JTS	Journal of Tamil Studies, Madras.	Multi-lingual
JTSL	Journal of Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras.	Multi-lingual
JUB	Journal of the University of Bombay, Bombay.	English
JUG	Journal of the University of Gauhati, Gauhati.	English
JUP	Journal of the University of Poona, Poona.	English
JWH	Journal of the World History, Paris.	English

JYI	Journal of the Yoga Institute, Bombay.	English
Kād.	Kādambini, New Delhi.	Hindi
KHR	Karnatak Historical Review, Karnatak.	English
*KJIRSA	Kosal Journal of the Indian Research Society of Avadh, Faizabad.	Bi-lingual
KK	Kāmpila Kalpa, Saugar University, Sagar.	Bi-lingual
KN	Kalā Nidhi, Varanasi.	English
KNSAG	Koninklijk Nederlandsch Aadrikskunding Genootschap, Amsterdam (Netherlands).	Dutch
KRIAC	Kalākusumāñjali, Reflection on Indain Art and Culture (special issue of Hermann Gaetz) Department of Museums, Gujarat State, Vadodara, India.	English
KS	Kant Studien, Koln (Germany).	German
KSDP	Kratkie Soobshchemya O Dokladakh Polevikh Issledo-vaniykh Instituta Arkheologii, Moscow.	Russian
KSK	Kalā Saurabha, Kharragarh.	Bi-lingual
KSP	Kannada Sahitya Parishad Patrika, Bangalore.	Kannada
KURJ	Kurukshetra University Research Journal.	Bi-lingual
LD	Light of Dhamma, Rangoon.	English
LEW	Literature East and West, New Paltz (New York).	English
LK	Lalita Kalā, New Delhi.	English
Lin.	Lingua, Amsterdam (Holland).	English

LSEWFAP	Le's Spraeck Ende Woorde-Book De	French
	Fredrick De Moutman, Paris (France).	
LTP	Less Etudes Philophique.	French
Mad.	Madhyamā, Allahabad.	Hindi
Man.	Man, London.	English
Marg.	Marg, Bombay.	English
MB	Madhya Bhāratī, Jabalpur.	English
Mb.	Madhya Bharati, Saugar University, Sagar.	Hindi
MBB	Museum Bulletin, Baroda.	English
MBH	Maru Bhāratī, Pilani.	English
MBo.	Mahā Bodhi, Calcutta.	English
ME	The Mathematics Education and Research, Sewen (Bihar).	English
MFAB	Museum for Fine Arts Bulletin, Boston.	English
MFEA	Museum for Eastern Antiquities, Stockholm (Sweden).	English
Mind	Mind, Oxford (England).	English
MI	Man in India, Ranchi.	English
MIOC	Memories of the Institute for Oriental Culture, Tokyo.	Bi-lingual
MIP	Mother India, Pondicherry.	English
MO	Mysore Orientalist, Mysore.	Bi-lingual
Mon.	Monist, Kalifornia.	English
MM	Metric Measures, Delhi.	English
MR	Modern Review, Calcutta.	English
MS	Modern Schoolman, Missouri (U.S.A.).	English
MSP	Marāthī Samśodhana Patrikā, Bombay.	Bi-lingual

MUI	Majalla-i-Ulam-i-Islamiya, Aligarh.	Persian
*MUI	Marāthwādā University Journal, Aurangabad.	Bi-lingual
MUJG	Magadh University Journal, Gaya.	English
*MUSRJ	Meerut University Sanskrit Research Journal, Ghaziabad (U.P.).	Hindi
Mus.	Museum, Belgique (Belgium).	Multi-lingual
Mus.J	Museum Journal, London.	English
MW	Muslim World, Hardford (U.S.A.).	English
Naim.	Naimiśiyam, Puranic and Vedic Adhyayana evam Anusandhāna Sansthāna, Naimishāranya, Sitapur.	Bi-lingual
Nat.	Nātya, New Delhi.	English
Nav.	Navabhārata, Prājñā Pāthāśālā Maṇḍala, Wai, District Satara, Maharashtra.	Marathi
NC	Numismatic Chronicle, London.	English
NCPA	National Centre for Performing Arts, Bombay House, Bombay.	English
ND	Numismatics Digest from Numismatic Society of Bombay.	English
NPP	Nāgarī Pracārī Patrikā, Varanasi.	Hindi
NUJ	Nagpur University Journal, Nagpur.	Bi-lingual
NV	NV men, Leiden (Netherlands).	Bi-lingual
OA	Oriental Arts, London.	Bi-lingual
OB	The Orient, Bombay.	English
OC	Oriental Culture, Tokyo (Japan).	Japanese
*OH	Our Heritage, Calcutta.	Bi-lingual

OHRJ	Orissa Historical Research Journal, Bhubaneshwar.	English
OLZ	Orientalisch Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany).	German
Or.	Orientalia (New Series Rome).	Multi-lingual
Orb.	Orbis, Louvain (Belgium).	Multi-lingual
Ori.	Oriens, Leiden (Netherlands).	Bi-lingual
OS	Oreintalia Sucana, Uppasala (Sweden).	Multi-lingual
OT	Orient Thought, Poona.	English
OW	Orient/West, Tokyo (Japan).	English
PAPS	Porceedings of the American Philosophical Society, Philadelphia.	English
Par.	Pārijātam, Sanskrit Monthly Journal from Prem Nagar, Kanpur.	Sanskrit
PB	Prabuddha Bhārata, Calcutta.	English
PBP	Prajñā-Bhārati, K.P.Jayawal Research Institute, Patna.	Bi-lingual
Per.	Personalist, Los Angels (U.S.A.).	English
PEW	Philosophy East and West, Hawai.	English
PH	Philosophy (Journal of the Royal Institute of Philosophy), London.	English
Ph.Q	Philosophical Quarterly, Scotland.	English
Phr.	Phronesis Assen (Netherlands).	English
PI	Pshychis International, Muradabad.	English
PIM	Prace I Materiały, Lodzi (Poland).	English
PK	Prabuddha Karnatak, Mysore.	Kannada

PKVRJ	The Punjabrao Krishi Vidyapeetha Research Journal, Akola.	English
PO	Poona Orientalist, Poona.	English
PP	Parīṣad Patrikā, Patna.	Hindi
*PPB	Prāchya Pratibhā, Bhopal.	Bi-lingual
PPO	Past and Present, Oxford.	English
PQ	Pakistan Quarterly, Karachi.	English
PR	Philosophical Review, New York.	English
PRK	Purakālpa, Varanasi.	Hindi
Pra.	Prajñā, Varanasi	Bi-lingual
Pre.	Preraṇā, Jodhpur.	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands).	Multi-lingual
PT	Purātattva, Bulletin of the Indian Archaeological Society, Delhi.	English
PUJ	Patna University Journal, Patna.	English
PURB	Panjab University Research Bulletin (Arts), Chandigarh.	English
*PWIP	Proceedings of the winter Institute on Ancient Indian theories on Sentence-Meaning, Centre of Advanced Studies in Sanskrit, University of Poona, Poona.	Bi-lingual
*Pur.	Purāṇa, Varanasi.	Bi-lingual
QJMS	Quarterly Journal of Mythic Society, Bangalore.	English
*QRHS	Quarterly Review of Historical Studies, Calcutta.	English

Que.	Quest, Bombay.	English
RAA	Revenue D' Assyriologie et D' Archaeologic Oriental Paris (France).	French
RArc.	Revenue Archaeologique, Paris (France).	French
*Rang.	Ranagavalli, Recent Researches in Indology, English Sri J.R. Rao Felicitation Volume, Sundeep Prakashan, Delhi.	English
RB	Rajasthāna Bhāratī, Sadul Rājasthāni Research Institute, Bikaner (Rajasthan).	Hindi
RCAJ	Royal Central Asian Journal, London.	English
RD	Religious Digest, Talangana (Ceylon).	English
RDDO	Re'pertorire D' art et D' Archaeologie, Paris (France).	French
RDSO	Rivista Digest Studi Oriental, Rome.	Bi-lingual
RHR	Revue de l' Historie des Religions, Paris (France).	French
RIB	Research Information Bulletin, Delhi.	English
RJ	The Research Journal, Sardar Patel University, Vallabh Vidyanagar.	Multi-ling
RJFA	Research Journal, Faculty of Arts, Banaras English Hindu University, Banaras.	English
RJPS	Research Journal of Philosophy and Social English Science, Meerut.	English
RK	Rehnema-ye Ketab, Tehran (Iran).	Persian
RL	Rūpa Lekhā, New Delhi.	English
*Rm.	Rtam, Journal of Akhila Bhāratīya Sanskrit Sanskrit Pariṣad, Lucknow.	

RM	Review of Metaphysics, New Haven.	English
RO	Rocznik Orientalistyczny, Warszawa.	Multi-lingual
RRL	Revue Rumaine de Linguistiques, Bucharest, Roumania.	Multi-lingual
RSBDL	Researches Sur La Biographic Du Buddha French Dans Les Sūtrapitaka Et Les Vinayapitaka Anciens.	
RUS	Rajasthan University Studies, Jaipur.	Bi-lingual
SAA	Soviet Anthropology and Archaeology, New York.	English
*Sāg.	Sāgarikā, Sagar.	Sanskrit
San.	Sanskrti, Sagar.	Hindi
Sams.	Saṁśodhaka, Dhulir (India).	Marathi
Sap.	Saptasindhu, Patiala.	Hindi
Sar.	Sarasvatī, Allahabad.	Hindi
Sav.	Savitā, Ajmer.	Hindi
SB	Śodha Bhāratī, Lucknow.	Bi-lingual
SBB	Sura Bhāratī, Baroda Sanskrit Mahāvidyālyā, Baroda.	Sanskrit
SE	Sovietskaya Ethnographia, Moscow.	Russian
SIE	Studies in Indian Epigraphy, Journal of the English Epigraphical Society of India, Mysore.	
SIJ	Sino-Indian Journal, Calcutta.	English
SJB	Studien zum Jainismus and Buddhismus (Gedenkschriftfur Ludwing Alsdorf), Altund Nou Indische Studien, Seminar fur Kultur and Geschichte Indiens Universitat, Hamburg.	German

SJJ	Shree Jaganath Jyotish, Journal of Indology, English Jagannath Sanskrit University, Puri.	
Smb.	Sambodhi, Quarterly Journal of L.D. Institute of Indology, Ahmedabad.	Multi-lingual
Smvid	Saṁvid, Sanskr̥ta Traimāsikī, Bhāratīya Vidyā Bhawan, Bombay.	Sanskrit
SN	Saṅgīta Nāṭaka, New Delhi.	English
Sod.Pat	Sodha Patrikā, Udaipur.	Hindi
SORIB	Śwādhyāya, Oriental Research Institute, Baroda.	Gujarati
SP	Sāhitya Patrikā, Dhaka.	Bengali
SPA	Śmmeṭana Patrikā, Allahabad.	Hindi
SPP	Śaradā Piṭha Pradīpa, Dwarka.	Multi-lingual
SPr.	Sanskṛta Pratibhā, New Delhi.	Sanskrit
*SPRJ	Sodha-Prabhā - A Research Journal, Shri Lal Bahadur Shastri Kendriya Sanskrit Vidya Peetha, Shaheed Jeet Singh Marg, New Delhi.	Bi-lingual
SRA	Saṁskṛta Ranga, Annual, Madras.	English
SS	Sarasvatī Suśamā, Sampūrṇaānand, Sanskrit University, Varanasi.	Sanskrit
SSP	Saṁskṛta Sangama, Poona.	Marathi
SSPC	Saṁskṛta Sāhitya Parisad, Calcutta.	Sanskrit
*SV	Saṁskṛta Vimarsāḥ, Hosiarpur.	Sanskrit
SWJA	South Western Journal of Anthropology, New Maxico.	English

*SWS	Swasti, Śrī Bahadur Chand Chhābrā	English
Felicitation Volume.		
TC	Tamil Culture, Madras.	English
TH	Thaquafatu-hind, New Delhi.	Arabic
Theo.	Theosophis, Madras.	English
Thom.	Thomist, Washington.	English
Trip.	Tripathagā, Lucknow.	Hindi
TTDJ	Tirumālā Tirupati Devasthanam Journal, Tirupati.	Bi-lingual
UA	United Asia, Bombay.	English
UAS	University of Allahabad Studies, Allahabad.	English
UB	Utra Bhārati, Agra.	English
UJH	University Journal of History, Jabalpur.	English
UPHS	Journal of U.P. Historical Society, Lucknow.	Bi-lingual
URSSH	University of Rajasthan Studies, Deptt. of Sanskrit and Hindi, Jaipur.	Bi-lingual
Van.	Vāṇijyotiḥ Prof. S.R. Das Felicitation Volume, P.G. Department of Sanskrit, Ut̄kāl University, Bhubneshwar (Orissa).	English
VB	Viśva Bhārati Patrikā, Shāntiniketan.	Hindi
VBQ	Vishvabhbārati Quarterly, Calcutta.	English
VCC	Vivekānanda : The Cosmic Conscience, Cuttack.	English
Vid.	Vidyā, Ahmedabad.	Bi-lingual
Vik.J.	Vikram Journal, Ujjain.	Bi-lingual

*VII	Vishveshvaranand Indological Journal, Hoshiarpur.	English
VJ	Viśva Jyoti, Hoshiarpur.	Hindi
VK	Vedānta Kesari, Madras.	English
VP	The Vedic Path; Quarterly Journal of Vedic, Indological and Scientific Research, Gurukul Kangri University, Haridwar.	English
VS	Viśvā Saṅskṛtam, Hoshiarpur.	Sanskrit
*VUOJ	Venkateshwara University Oriental Journal, Tirupati.	Multi-lingual
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay.	Bi-lingual
VW	Vedānta and the West, Hollywood(U.S.A.).	English
WB	World Buddhism, Colombo (Ceylon).	English
WZIDHB	Wissenschaft Liche Zeitchrift Der Humbol Universitat zu, Berlin.	German
WZKS	Wiener Zeitschrift fur die Kunde Sud Asiens and Archiv fur Indische Philosophie, Vienna.	Multi-lingual
YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta.	English
YE	Young East, Tokyo (Japan).	English
YM	Yoga Mīmāṁsā, Lonavla, Poona.	English
ZCSO	Zpravy ceskoslovenske Spolecnoste Oriental Sticke (Proceedings of the Czechoslovakia Oriental Society), Prague. Czechoslovakia.	Czech

***ZDMG** Zeitschrift der Deutschen Morgenlandischen
German

Gesellschaft, Weiesbaden (Germany).

ZE Zeitschrift for Ethnologie, Braunschweig German
(W. Germany).

ZSAK Zeitschrift for Schweizersiche German
Archaeologie and Kunstgeschichte, Basel
(Switzerland).

**INDEX OF
SUMMARY - CONTRIBUTORS**

Sr. No.	Name & Address	Abbreviation used after the summary
1.	Dr. Brajesh Krishana Reader, Department of A.I.H. Culture & Archaeology, Kurukshetra University, Kurukshetra.	B.K.
2.	Sh. Baldev Raj Gupta 45, Gurah Bakshi Nagar, Jammu Tawi - 180 001.	B.R.G.
3.	Shri D.D. Kapil House No. 225, W.No. 10, Thanesar City, Kurukshetra.	D.D.K.
4.	Dr. Indu Sharma Professor & Director, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	I.S.
5.	Dr. J.P. Gupta Reader, Department of Geography, Kurukshetra University, Kurukshetra.	J.P. G.
6.	Dr. Kailash Chander Vidyalankar H.No. 1336, Sector - 13, Urban Estate, Kurukshetra.	K.C.V.
7.	Dr. Manjula Rani Girdhar Retd. Asstt. Editor, Department of Indological Studies, Kurukshetra University, Kurukshetra.	M.R.G.

Sr. No.	Name & Address	Abbreviation used after the summary
8.	Dr. N.D. Ghosh 78, Nutanchati, Bankura 9 (W.B.), PIN - 722 101.	N.D.G.
9.	Dr. Narendra Kumar Sharma Retd. Professor, Department of Library Science, Super M.T.H. - 24, Kurukshetra University, Kurukshetra.	N.K.S.
10.	Dr. Parmanand Gupta Retd. Professor, House No. - 935, Sector-13, Housing Board, Kurukshetra. - 136 118 .	P.G.
11.	Dr. Ranvir Singh Joint-Editor, PRĀCI-JYOTI , Institute of Sanskrit & Indo-Studies , Kurukshetra University, Kurukshetra - 136 119.	R.S.
12.	Dr. Surendra Mohan Mishra Lecturer, Department of Sanskrit, Kurukshetra University, Kurukshetra.	S.M.M.
13.	Dr. Usha Rani Gupta Reader, Department of Sanskrit, Kurukshetra University, Kurukshetra.	U.R.G.
14.	Vijaya Rani Reader, Department of Sanskrit, Kurukshetra University, Kurukshetra.	V.R.

I — ARCHAEOLOGY

1. Agrawala, R.C. :— *A Unique Copper Anthropomorph from Sheorajpur, Kanpur.*

BMA, XXXIII-XXXIV, 1984, pp. 9-10.

Two heavy copper anthropomorphic figures from Sheoraj (Distt. Kanpur) are examined here. The archaeologists have given their dates as 1200 to 1500 B.C. One of these No. 0-37-A, is a unique figure of anthropomorph having a prominent fish 'matsya', in the centre of the chest of the human figure. It helps a lot in the proper identification of this particular object of Copper Hoard Culture as a cult object instead of a weapon of war. Fish was associated with goddess Lakṣmī in Ancient Indian Art and Literature, and was equally an important motif in the ancient art of Iran. Fish came to be associated with goddess Vārāhī as well during the 8th-10th centuries and Cāmuṇḍā during the mediaeval period under Tantric impact.

Another piece of this motif is yet to be discovered though star, circle and even animal marks have already been noticed on the Copper Hoard Celts of Panjab, Haryana and Western U.P. The other side has a 'matsya'. It was probably a cult object associated with fertility and prosperity. It is worth noting that in the hill region of Mathurā such light iron sheet anthropomorphs are still worshipped by the medics demanding oil on saturdays in worship of god Sani as pointed out by S.P. Shukla in one of his papers read at Allahabad a few years back. — D.D.K.

2. Callieri, Pierfrancesco :— *Pakistan-I, Excavation and Researches in the Swat Valley (Bir-Kot Ghwandai).*

EW, XXXIV, No. 4, 1984, pp. 484-488.

The isolated and crescent shaped hill of Bir-Kot Ghwandai rises in the central stretch of the valley of the river Swāt to the west of the modern village, on the left bank of the river. Its different fortifications now visible are probably of the Hindu Shāhī period, but the materials found among the ruins of the stupa suggest that

already in the Kuśāṇa and the Indo-Greek periods, the hill was the citadel of the settlement. Sir Aurel Stein and Giuseppe Tucci identified Bīr-Kōṭ with the ancient city of Bazira, conquered by Alexander the Great in 327 B.C. It dominated the routes coming from lower Swāṭ and Būnēr. The most ancient traces of occupation date from the second millennium B.C. The material brought to light shows interesting connections with the culture of the Indus-valley. Thirty four samples of pottery and earth collected from different stratigraphical units will be placed in the Institute of Physical Sciences, University of Milan for further researches and investigations. — D.D.K.

3. Callieri, Pierfrancesco :— *Pakistan-I, Excavation and Researches in the Swat Valley (Trench BKG I).*

EW, XXXIV, No. 4, 1984, pp. 488-493.

Trench I of Bīr-Kōṭ Ghwaṇḍai provided evidence of the long and complex life of the settlement. Grey ware found at Swat and Gandhara have been dated as belonging to the third and second centuries B.C. A fragment of a bowl in red ware with a Greek letter could indicate that the first occupation dates back to the Indo-Greek period, i.e. the 2nd century B.C. A terracotta female figurine of the 'Baroque Lady' seems to be of the Indo-Greek period even though it survived into the Kuśāṇa period. A square copper coin of the reign of Apollodotos I, an Indo-Greek king who lived about 150 B.C. has been found during excavations. A coin of the reign of Azes II a Saka king of 1st century B.C., a terracotta small grotesque mask of Hellenistic type and similar other articles of Syro-Roman make have been found at this site, and similar other material enables us to determine the chronological limits of this place precisely. Swat has few remains attributable to the Post-Ghaznavid Islamic era. — D.D.K.

4. Chatterjee, S. :— *Pre-History of Arunachal Pradesh.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 29-40.

Archaeological relics so far discovered in Arunachal Pradesh are not so prolific as in most other parts of the country. But in spite of the paucity of remains we do get here evidences relating to

different phases of human civilization indicating that it never remained totally isolated from the adjoining parts of north-east India or the bordering countries.

The growth of man in Arunachal Pradesh is said to have taken place simultaneously with the geological transformation around the close of the Miocene period, more than a million years ago. In this state the stone age sites are located in Garo hills between 1500 and 2500 feet above sea level. Palaeolithic tools and artifacts like choppers and scrapers were collected alongwith neoliths and potsherds surface finds. Well-stratified gravels have also been noticed. Microlithic industry is also said to have been detected although it was not well developed owing to the lack of suitable materials.

The present paper gives a brief chronological account of the discoveries made so far. — B.K.

5. Chiara, Silvi & Antonini, Giovanni Verardi :— *Nepal, Excavation in the Kathmandu Valley, 1984.*

EW, XXXIV, No. 4, 1984, pp. 535-545.

The author visited various areas of archaeological interest around the famous site of Paśupatinātha, i.e. the garden of Bhaṇḍārkhāl where the remains of baked brick walls can be seen and the site of Dewpātan with its remains of great ring wells. They also explored the site of Duwakot, situated between the city of Bhaktapur and the temple of Cāṅgu Nārāyana. Here considerable stretches of baked brick structures emerge from the surface, and there are equally considerable deposits of pottery. The localities of Dhumvārāhī and Hādigāū were selected for the first excavation campaign. Dhumvārāhī is situated to the north-west of the city, on the right bank of the Rudramatī (Dhobi Kholā). It was a very important centre during the Licchavi period. Various articles excavated have been discussed. — D.D.K.

6. Deo, S.B. :— *The Genesis of Maharashtra History and Culture.*
BDCRI, XLIII, 1984, pp. 17-36.

The purpose of this article is to present and analyse the different categories of data pertaining to Maharashtra and to visualise, as objectively as possible, the cultural personality. The data, as is well known, can be broadly categorised into literary and archaeological one. The former can further be subdivided into two sub-categories namely data from literature produced by Indian authors as for instance the *Arthaśāstra* of Kauṭilya and the *Gāthāsaptasati* of Hala and Jaina works like the *Bṛhatkālpasūtra bhaṣya* and some Buddhist texts. The second category comprises accounts available in the writings of foreigners like Megasthenes, Pliny, Ptolemy, Periplus of the Eureathrean Sea, Hieun Tsang, Itsing etc. It will be agreed that the literary data has its own limitations especially in respect of verification and dating. The author has traced the history from pre-Vedic period upto the present flourishing position of Maharashtra. — D.D.K.

7. Deotare, B.C. :— *Phosphate Spot Test at Megalithic Settlement Site of Bhagi Mahari (Dist. Nagpur, Maharashtra State).*

BDCRI, XLIII, 1984, pp. 37-42.

Since the introduction of phosphate analysis of habitational deposits in Archaeology by Arrhenius in 1931, many interesting results have brought forth. The most important progress made in this methodology by Eidt (1977) who has developed two methods: (1) Spot test or qualitative test (2) Fractional analysis or quantitative method. The author had applied spot test at chalcolithic site of Inamgaon for fixing the boundaries of habitation. After getting promising results at chalcolithic site the author has now tried this spot test method at megalithic of Bhagi Mahari. This site is situated on the river Kolhar, about 7 km. from Saoner, a tehsil place of Nagpur district on Nagpur — Bhopal highway. The habitational mounds are located on both banks of the river. About 30 samples were collected from the section of the excavated trench and from subsurface of the mounds as well as from the adjoining area of

cultivated field for comparison as control samples. The results of the samples from profiles are very interesting for the students who are interested in the study of maximum intensity of habitation at different places. The phosphorus content at megalithic site of Naikund on an average is 0.32% in habitational deposit and 0.05% in stone circle. Thus the results of Bhagi Mahari samples are very well comparable with Naikund and Mahurghari. — D.D.K.

8. Dhavalikar, M.K. :— *Chalcolithic Burials of Inamgaon.*

Rang, 1983, pp. 51-58.

The discovery of the Jorwe culture in 1950 at the site of Jorwe (District Ahmednagar, Maharashtra) brought to light the material remains of an early farming community in Maharashtra. A few sites of this culture were excavated but not much was known about the early colonizer of Maharashtra. Fortunately Inamgaon (District Poona, Maharashtra) came to the notice of the historians. It is situated on the right bank of the river Ghod, a tributary of river Bhima, which in turn belongs to the Krishna system. Our excavations at this place have brought to light important evidence regarding the early farming communities in this region which flourished from C. 1600-700 B.C. The ancient site at Inamgaon is one of the largest chalcolithic sites in Maharashtra. History of this place has been traced out from the Urn excavated at this site. — D.D.K.

9. Faccenna, Domenico :— *Pakistan-I, Excavation and Researches in the Swat Valley.*

EW, XXXIV, No. 4, 1984, pp. 483-484.

During 1984 the Italian Archaeological Mission in Pakistan continued its research activities in the Swat Valley, north-west of Pakistan, concentrating on the Pre-Islamic historical period. Two pieces of work were carried out a study project in the spring and an excavation campaign in the autumn, both under the directions of Domenico Faccenna. The team went to Pakistan to complete the study and graphical documentation of the holy Buddhist sacred area of Saidu Sharif I, excavation of which was completed in 1982. A complete check was made of the surveys carried out in the

previous expeditions and some of those remaining were completed. The Buddhist architecture was studied and particular attention was paid to the evolution of mouldings, cornices, architectonic decoration, pottery at Saidu Sharif. — D.D.K.

10. Filigenzi, Anna :— *Pakistan-I, Excavation and Researches in the Swat Valley (Trench BKG. 2)*

EW, XXXIV, No. 4, 1984, pp. 493-500.

The excavation carried out at Bir-Kot Ghwandai in 1984, during the second stage of work (known as Trench BKG. 2), concentrated on the slopes of the hill dominating the plain which the principal trench, BKG. I opens unto. Particular attention had been drawn to the southern face of the hill, where a whole series of constructions had come to light following the use of an excavating machine to level the slope and increase the crop-bearing area of a terrace. The work in this area was divided into two phases. The first phase consisted of the stratigraphical excavation of a narrow strip, in the eastern stretch of the section. In the second phase, a trench was dug near the building with buttresses in order to investigate the most ancient archaeological layers and the earliest phases of building. The article concludes with the remarks that "unfortunately the smallness of area excavated, have not enabled us to reconstruct an exhaustively detailed picture of the inhabited area and the life of the site in general." The discrepancy would be removed in the near future. — D.D.K.

11. Gogte, V.D. :— *X-ray Diffraction Analysis (Part-I) Chalcolithic Pottery from Inamgaon.*

BDCRI, XLIII, 1984, pp. 53-56.

This paper deals with archaeological chemistry of ancient India. Some experiments were carried out successfully to determine the firing temperatures of ancient pottery. The method consisted of estimating the ratio of ferric to ferrous states of iron in a potsherd fired at successively higher temperatures. In those experiments, reddish potsherds from Inamgaon excavation were fired in an electric furnace at controlled temperatures in oxidizing atmosphere. The

maximum original firing temperature was assigned to that temperature where the ratio of Fe^{3+}/Fe^{2+} at temperatures below 500°C. In Malwa pottery the ratio increased sharply in temperature range of 500°-600°C, whereas in Jorwe pottery the corresponding increase was between 600° to 700°C. The ancient firing temperatures of the potsherds were therefore placed in the respective temperature ranges. In order to confirm these results, X-ray diffraction analysis of the potsherds was undertaken. The experiment work was started with powdered potsherds. Porosity was also determined from the amount of water absorbed by pottery. A few potsherds from Malwa and Jorwe pottery were arbitrarily selected from chalcolithic site at Inamgaon, Navdatoli, Chandoli and Jorwe. The specific firing temperatures has been discussed and the percent porosity of Malwa and Jorwe pottery from chalcolithic sites has been illustrated in Table I indicating a comparative study of different places in Jorwe and Malwa. — D.D.K.

12. Gogte, V.D., Bhoraskar, V.N., :— *14 Me V Neutron Activation Analysis of Megalithic Iron Objects.*

BDCRI, XLIII, 1984, pp. 49-52.

In the present study, an attempt has been made to correlate various ancient iron objects, excavated from different archaeological sites and an ancient smelting site. The iron smelting site was discovered at Naikund and some other sites in Nagpur District. Iron factories of the 7th century have been discovered at these sites. An archaeological excavation yielded the complete evidence of iron smelting for the first time in India. The smelting operations were carried out by the people of Megalithic culture. The people were highly industrious and had developed excellent technological skills in metallurgy of iron and copper. Hundreds of iron objects were recovered from archaeological excavation of many of these sites. Experiments and calculations have concluded with the remarks that the 14 Me V Neutron activation analysis suggests that the Megalithic iron smelting site at Naikund was used by Megalithic people for producing & distributing finished iron objects. — D.D.K.

13. Gupta, P.L. :— *Seal of Mahārāja Lavakhāna's Descendant.*

PPB, XII, Nos. 1-2, 1984, pp. 63-76.

S.V. Sohoni had published an article as "Seal of Mahārāja Lavakhana's Descendant", in the Prāchya Pratibhā Vol. VII, wherein he had discussed a fragmentary terracotta sealing that was found at Nālandā and was described by Hiranand Sastri in an Archaeological Memoir entitled Nālandā and its Epigraphic Material. Here a name Mahārāja Lavakhāna is mentioned in line 3, in the next line his successor's name was mentioned which is missing. The latter's wife was Vittavadevi; a son born of her is named as Maharaja Jarāvva in line 6. His wife was Melyādevī. Her son has issued this sealing, whose name would have been in the missing 10th line.

On the basis of its palaeography, Hiranand Sastri had attributed the sealing to the 6th century A.D., and it related to the Maukhari, but D.C. Sircar declared it to be wrong judgement.

Sohoni assigns the sealing to the Hūṇa dynasty of the Northwest India and thinks that it was issued by Udayāditya who was a contemporary and subordinate to Harsavardhana. The sealing has a four-handed deity, two right hands holding gadā and cakra or lotus. Hence Sastri identified it as Visnu riding on a Garuḍa. Sohoni disagrees with Sastri. He thinks it to be the Sun-god. Thus no definite result has come out. He says that what appears to be the leg of Garuḍa is in fact the paw of a lion; and it is the fancy of the Sassanids to incorporate the wings of an eagle on a lion throne (*Simhāsana*). But it is difficult to share with the views of Sohoni. The learned author thinks that it is not possible to assign the sealing of Nālandā to any chief. The sealing clearly exhibits Viṣṇu. Sohoni has not shown that Udayāditya was a Hūṇa. — D.D.K.

14. Handa, Devendra :— *Discovery of a Buddhist Stupa at Asandh.*

VIJ, XXII, Pts. 1-2, 1984, pp. 218-220.

See Under Sec.-V.

15. Lahiri, Ratan :— *New Harappan Site Discovered in the Great Rann of Kutch.*

PPB, XII, Nos. 1-2, 1984, pp. 1-6.

The Harappan civilization was not confined to Indus plain but extended upto few thousand miles. From west to east Indus civilization covered an area of 1600 kms. and from north to south of 1,100. After the discoveries and excavations by B.B. Lal and B.K. Thapar, all Indologists agreed in one point that Kalibongan (Ganganagar District, Rajasthan) was the northern gateway of Harappans to northern and eastern settlements. Harappans had good trade relations with South-Indian States. The Deccan provided amethysts and rare stone Amazonite which must have come from Nilgiri Hills. The archaeological survey of India discovered a few small sites in the Kutch itself (in Kharin and Khawra), so the author of this paper decided to explore this part of western India, and he was successful in locating a site in the heart of the great-Rann of Kutch approximately 6 km. from the international border. Actually it is nearly 8 kms. South-west of Nagar parkar in Pakistan. The investigations have revealed a number of interesting antiquities. The paper vividly discusses the details of the findings of the author and his own views over the importance of the site. — D.D.K.

16. Marathe, A.R. & Mahabal, Anil :— *Rhesus Macaque in Ajanta Paintings.*

BDCRI, XLIII, 1984, pp. 73-78.

See Under Sec.-II.

17. Margabandhu, C. :— *Early Transport Vehicles from Ganga Valley.*
Rang, 1983, pp. 163-170.

The transport vehicles during the early historical times is based mostly on the recorded details from Ganga valley sites. Not many excavated sites have yielded evidence but the simple characteristic utilitarian carts are known from Bāngarh, Champā, Hastināpur, Bhitā, Kauśāmbī, Mathurā etc. Another typical shaped model vehicles have also been identified from a few sites in eastern India

at the ring of Ganga estuary, recovered mostly from Chandraketugarh and to neighbourhood. Hence the evidence of the types of vehicles consist of the following : (i) Simple carts, small in size to carry one or two passengers and limited load of goods; (ii) Developed carts and larger open vehicles with frame and decoration; (iii) Vehicles with life size human beings or divinities seated on animals in two or four; (iv) Chariots drawn by four horses. Some other types of such vehicles have been narrated in this paper. — D.D.K.

18. Mehta, R.N. :— *Anhilwad Pātan and Mērutungāchārya.*

Rang, 1983, pp. 195-198.

Urban archaeology presents the interesting phenomenon of revealing significant facts about a town that explain many aspects of its activities. While studying the urban archaeology of Anhilwad Pātan, it was discovered that some of its monuments developed later than the period noted in literary works and threw light on the movements of Bhimadeva Chālukya when Mahmud Gazni came in this area and explained some aspects of the *Prabandhachinntāmaṇi* of Mērutungāchārya. Anhilwād Pātan began its career as a centre of administration from the day that Vanarāja built his palace. This important centre began attracting people and started growing. According to Mērutungāchārya, the city was fortified by Bhuyad, the successor of Vanarāja. This port is pointed out as the Rajagadhi. The fort at Pātan does not go to a period earlier than 14th century. — D.D.K.

19. Misra, B.N. :— *The Nālandā Clay – Seal of the Monastery of Śakrāditya.*

PPB, XII, Nos. 1-2, 1984, pp. 49-62.

See Under Sec.-VI.

20. Narayanan, S. Sankara :— *A Scene of the Soma's Redemption on an Indus Seal.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 331-342.

See Under Sec.-IV.

21. Paddayya, K. :— *Stone Age Sites near Bhagi Mohari, Nagpur Dist. Maharashtra.*

BCDRI, XLIII, 1984, pp. 91-98.

Excavations conducted by S.B. Deo during the last one and a half decades at the Megalithic sites near Takalghat, Khapa, Naikund, Borgaon and Khairwada, near Nagpur, have brought to light a significant body of fresh evidence concerning the material culture and funerary practices of the Iron Age communities of this part of Peninsular India. Bhagi Mohari is another site in this region. The Cliff sections along the banks of the river Kolar and also palaeolithic artefacts were collected from its bed. The present paper provides a short account of nature and location of these sites and the typotechnological features of artefactual assemblages recovered from them. Except the locality at Kamthi I which is undoubtedly a workshop, these localities represent occupation sites where the Stone Age groups stayed for sometime. Temporary leaf or grass shelters could have been raised at these spots. The occurrence of nodules of chert and chalcedony as well as waste products testifies to on the spot manufacture of tools. The animal tooth recovered from Pipla suggests that treatment of animal foods was another activity that took place on these sites. — D.D.K.

22. Pathak, P.V. :— *Tectonic Upheavals in the Indus Region and Some Rgvedic Hymns.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 227-232.

M.R. Sahani proposed the idea of tectonic changes in his paper in 1956, but his findings remained unnoticed till 1960. Later on some foreigners namely Raikes and Dales undertook studies in the Indus region. They pointed out some tectonic movements in the region where Indus culture remains were located. These included the sites near Mohenjodaro, Harappa and the coastal site near Mekran. Still water flood deposits, sudden upliftment of the earth's crust, and similar other phenomena brought the decline of the Indus culture which have been attributed to the tectonic movement. Recent researches in Rajasthan desert show that the river Sarasvati had

changed its courses nearly five times. Sind, the flow of the twin rivers Satudri and Vipat, the victory of Indra and slaughter of Vṛtra have been discussed in brief in this paper. — D.D.K.

23. Pracchia, Stefano :— *Pakistan-3, Activities of the Joint RWTH-ISMEO Project at Moenjodaro 1984, (The 1984 Pottery Making Analysis at Moenjodaro an Outline).*

EW, XXXIV, No. 4, 1984, pp. 528-534.

The programme to investigate pottery manufacturing areas came about in 1984 as part of a more general surface evaluation project carried out by the combined RWTH-ISMEO Expedition at Moenjodaro. Among the Archaeological Indicators of Craft Activity in Tosi 1984, that could be picked out on the undisturbed surfaces of the site, those that can initially be attributed to pottery production appear by far the most frequent. As has been shown by the reconnaissance carried out in the first years of activity, stretches of varying extents showing glazed pottery covering about 18% of the archaeological compound unaffected by recent disturbances. Of these, about half were areas for manufacture of pottery vessels, while the remaining sections, were areas with nodules, kilus etc. have been explained with fine illustrations. — D.D.K.

24. Rao, B.K. Gururaja :— *Socio-Economic Life in Protohistoric Karnataka.*

Rang, 1983, pp. 59-62.

See Under Sec.-XIV.

25. Rao, V.V. Madhusudhana :— *Metrical Analysis Acheulian Tools from Paleru Valley, Coastal Andhra Pradesh.*

Rang, 1983, pp. 11-18.

The Paleru Valley is located in the Prakasam District. Kleindienst has pointed out that large composite Acheulian Collection should include 40-60 percent of small implements of varying percentages of other components. The occurrence of

handaxes, cleavers and knives forming 65 percent of the shaped tools as the principal types in the Paleru Valley, clearly establishes the Acheulian character of the assemblage from the valley. In recent years Issac recognised two cultures - stratigraphic subdivision of African Acheulian, indicating invasive trimming scars, cylinder hammer technique etc. The writer's experiments with Paleru and Chirki industries show that the mean length and weight diminished with time. David Gilead also carried out metrical analysis of handaxes industries in Isrgel and Near East. These findings have been indicated in Tables in this article. — D.D.K.

26. Reddy, V. Rami & Bhaskar, S. :— *Maratipalem and Chintalapalem : Two Late Acheulian Sites in South Eastern Andhra Pradesh.*

Rang, 1983, pp. 19-44.

The Indian Palaeolithic period as known to date is characterised by Lower, Middle and Upper Palaeolithic Cultures comparable to their counterparts in Africa and Europe. The Lower Palaeolithic period belonging to the gravel of the first-aggradation phase is identified by core tool assemblages unlike the flake tool traditions of the Middle Palaeolithic period. It differs from the latter in raw material typo-technology and size of tools. In the handaxe tradition there are two subdivisions namely Abbevillian and Acheulian handaxes and cleavers. Similar evidence was found around Yerpedu area in South-Eastern Andhra Pradesh where a collection of 153 tools of the Acheulian traditions has been made from two sites namely Chintalapalem (81) and Maratipalem (72). Both the sites situated in Kālahasti Taluk of Chittoor District are new discoveries which form the subject of the present paper. — D.D.K.

27. Roy, T.N. :— *A Critical Study of the Technical Investigation Made on NBP.*

Rang, 1983, pp. 63-70.

The black ware of the megalithic sites of South India and the Deccan has been compared to the typical black polished ware well known from Northern Indian sites, but it should be stressed that

the two wares are easily distinguishable. The northern black ware has a fine fabric, is very well fired, has a polish giving almost a metallic lustre, and is shaped on a fast wheel, while the black megalithic ware is coarser, less well fired, usually not so highly polished and is normally potted on a slow wheel. This he said on the basis of Archaeological Chemist's note. The analysis of the Archaeological Laboratory of the Benaras Hindu University and other institutions has been discussed, but the picture on the whole is more or less incomplete. — D.D.K.

28. Saxena, C. :— *New Archaeological Discoveries in the District Mandla, M.P.*

PPB, XII, Nos. 1-2, 1984, pp. 109-110.

Forty two villages were explored in the Mandla District (M.P.). Of these villages, Mohtara was found to have assemblage of Middle Palaeolithic tools. The finds at this village were found to be most significant. This village is situated on the bank of river Narmada. Exploration in the area revealed the assemblage of middle palaeolithic and other important discovery from the area relates to Megaliths.

Middle Palaeolithic tools collected from this site include scrapers, points, blades and flakes made on chert and flints. Most of these were collected from the open air cultivated fields in the villages.

Megaliths : During the exploration on the outskirts of the village 10 Megalithic burials were noticed. It was reported by the villagers that in course of removal of soil implements of iron are usually found in association with these megalithic burials. These were handed over to local Museum authorities at Mandla. — D.D.K.

29. Singh, Ambika Parsad :— *Naimiṣa Parikramāntargata Sthita Mamarejapura Sthala kā Purātattva (The Archaeology of the Site of Mamarejpur : An Archaeological Study). (Hindi).*

BMA, XXXIII-XXXIV, 1984, pp. 89-92.

See Under Sec.-II.

30. Singh, Sheo Bahadur :— *Lucknow Through the Ages.*

BMA, XXXIII-XXXIV, 1984, pp. 103-107.

See Under Sec.-V.

31. Subrahmanyam, B.R. :— *Eastern Indian Neolithic Culture in North Coastal of Andhra Pradesh.*

Rang, 1983, pp. 45-50.

Discovered adzes, trapezoid axe heads and a small shouldered axe-such which resemble in shape as would tally in form with the Eastern Indian neolithic celts. With the excavation of Jami, in Visakhapatnam District, in 1971, which brought to light a neolithic-chalcolithic culture of Eastern Indian affiliation. Cammiade's discoveries in the lower Godavary Valley assumed significance. The excavation indicated broadly the possibility of a Eastern Indian type of neolithic culture also coming to light in the northern part of costal Andhra Pradesh.

The author's explorations in the same year, at Rampaçhodavaram in East Godavary District and some other important places, were rewarded by the find of three neolithic celts which have been elaborately discussed in this article. — D.D.K.

32. Tiwari, S. :— *Coins and the History of an Unknown Ancient City of Narmada Valley.*

PPB, XII, Nos. 1-2, 1984, pp. 77-82.

The author has explored some inscribed punch-marked and die-struck coins with legends in early Brāhmī, from central Narmada valley. The site is an extensively deserted mound spreading along the right bank of Narmada, between the modern village of Nadner and Tillot in Budhani Tehsil of Schore district in Madhya Pradesh. The vertical banks of the gullies on the flat surface of the mound have exposed habitational deposits so outstandingly that one begins to see in the mind's eye a picture of the past, the inner life of a flourishing ancient city, it yielded a large number of ancient coins and beads besides shreds of fine greyware, N.B.P. with steel black and golden hue, black and red ware. These may typologically be

dated to C. 700-200 B.C. The existence of ringwells, bricks, terracotta, metal objects, bear the testimony of the early historic phase. The coins collected from this site have served the purpose faithfully to provide a series of historical documents which reveal the importance of this ancient site. — D.D.K.

33. Tiwari, V.K. :— *Archaeology of Agra District.*

BMA, XXXIII-XXXIV, 1984, pp. 67-76.

Some scholars identify Agra with Agravana of the *Mahābhārata* and some with the Agra mentioned by the Geographer Ptolemy. It is said that there was an ancient fort known as Badalgarh and that the present Mughal Fort is constructed on the ruins of that fort. There are several theories to account for the origin of the name Agra, but from Agravana one of the forests of Brajamāndala and from Agrasena of the solar race has got momentum.

As a result of the archaeological activities, a number of ancient cities ranging from pre-historic period to the late medieval period have been discovered. Scores of places have been described in this paper which prove that the antiquity of Agra district goes to the pre-historic times when man was a nomadic hunter. As evidenced by the archaeological explorations, the district of Agra was very thinly populated in the remote past and gradually it grew thicker to thickest. — D.D.K.

34. Trivedi, P.K. :— *Archaeology of Agunčā.*

PPB, XII, Nos. 1-2, 1984, pp. 111-114.

Agunčā is a small village located at the bank of Manasi, a tributary of the river Banas in Hurda taluka of district Bhilwāra, Rajasthan. The folk traditions associate Agunčā with *Mahābhārata*. Another legend ascribes this place as Tambavati, and is known as an important centre of Zinc ore mining. Once it was the seat of Mauryas. The word Agunčā literally means "the settlement whose front portion is high". The site was explored by R.D. Singh and P.K. Trivedi during November, 1980. A small fortress assignable to 17th century is found on the top of the mound nearby the village-tank. A large number of articles were discovered from this place

which can be classified into three periods as Period I (Pre-Mauryan and Mauryan), Period II (Śunga-Kuṣāṇa), Period III (Gupta). Details of each period have been given. — D.D.K.

35. Vidale, Massimo :— *Pakistan-3, Activities of the Joint RWTH-ISMEO Project at Moenjodaro, 1984.*

EW, XXXIV, No. 4, 1984, pp. 516-528.

The surface Evaluation of Craft Activity Areas of Moenjodaro, Sind, Pakistan, part of the Wider Surface Evaluation Programme was started by the above noted party in 1982. It was a theoretical and operative framework with the final goal of evaluating the nature and the role played by craft specialization in the context of the most prestigious and representative 'metropolis' of the Indus Civilization. We may synthesize the historical development of the survey at Moenjodaro in three stages :— (a) General survey of the whole mounted compound of the site providing the distributional map of craft activity Areas. (b) Intensive survey of Moneer South East Area and (c) Extension of similar detailed, close up investigations to a series of other A.A.

On the evaluation of the pottery making industries the investigation increased the knowledge of some aspects of Harappan technology. A large number of finds of different types have been furnished in the article. — D.D.K.

36. Yule, P. :— *Prehistoric Copper Hoard Artifacts in the State Museum, Lucknow.*

BMA, XXXIII-XXXIV, 1984, pp. 1-8.

Some 85 various axe-heads, curious anthropomorphic etc. present a clear idea of Bronze Age industry in Uttar Pradesh. These are the remnants of the local material culture of the second millennium B.C. Frequently over the years hoard implements have found their way onto local scrap metal markets as an excellent source of copper. Not all Indian metallic artifacts of the 2nd millennium derived from well documented hoards or came to light in the doab. Some 75 hoards, have come from the eastern part of Chota Nagpur, particularly in the south-eastern part of Bihar. The latter artifacts

differ entirely from those of the doab. Another hoard implements from Haryana form a third group. A large number of objects have been found in different parts of India and some material by exchanges of material artifacts between the Museum of Archaeology and Anthropology in Cambridge and the Patna Museum. The author has an innovating approach to chalcolithic pottery in U.P. and some other parts of India. — D.D.K.

II — ARTS AND CRAFTS

37. Agrawala, R.C. :— *A Unique Copper Anthropomorph from Sheorajpur, Kanpur.*

BMA, XXXIII-XXXIV, 1984, pp. 9-10.

See Under Sec.-I.

38. Bagchi, N.G. :— *Mother Goddess, Yoginis and Śakti Worship.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 197-206.

The terracotta female figurines unearthed from the ruins of Indus Valley Civilization are ascribed to female deity-mother goddess Śakti. Refers to a particular Harappan seal wherein the Mother Goddess is shown standing under the bifurcated branches of *Pipala* tree and a worshipper is shown bringing a goat, perhaps for sacrifice to the goddess for securing her boons and blessings. States that the Aryans of the early Vedic days worshipped different forces of Nature like-Varuna (Sky) Savitā (Sun) Vāyu (Air) Aśvin (the twin physicians), the Marutas (Storm) Indra (Thunder) Agni (Fire), Uṣas (Dawn), etc. During Karmakānda period, the monotheistic character of the early Vedic religion was changed into worship of individual gods and goddesses like Brahmā (Creator) Viṣṇu (the Preserver), Rudra (the Destroyer), Mahākālī (the Mother Supreme) etc., and from later sacred literature there was further extension of a host of gods and goddesses allied to religious rites-Saṃskāras. The number of gods and goddesses further multiplied with the emergence of Puranic and Epic texts. Concludes that the cult of Goddess and Śakti worship is linked with worship of Lord Śiva. — N.K.S.

39. Bajpai, K.D. :— *Maitreya in Early Indian Art.*

PPB, XII, Nos. 1-2, 1984, pp. 13-16.

The popularity of Bodhisattva Maitreya in the north-west and north India is attested by a good number of his stone images from

Udyana, Gandhara, and Madhyadeśa. Among the chief centres in Madhyadeśa, mention may be made of Mathura, Noh, Ahicchtra and Hastinapur. These images can be assigned to a period between the 1st and 5th centuries A.D. From the regime of Huviska clear-cut iconographic distinction between the figures of Buddha and the Bodhisattva seems to have been made. There are, however, some examples to indicate that the images of the Buddha were designated as Bodhisattva even in later times. Recently at Chilans in the Gilgit area of the present Pakistan a number of engraved figures on rock, along with their label, inscriptions have been discovered. These represent the figures of Kṛṣṇa, Baladeva, Buddha etc. It has a figure of seated Buddha in *Dhyānamudrā*. The Kharoṣṭī epigraph below the figure calls it Bodhivato (Bodhisattva). Different other examples have shown that Bodhisattva Maitreya was second only to that of Śākyamuni Buddha. — D.D.K.

40. Bakshi, D.N. :— *Iconography of Viṣṇu-Nārāyaṇa in China and Japan.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 285-288.

The Chinese Buddhist *Tripiṭaka* provides the iconographic descriptions of an overwhelming number of Mahāyāna gods and goddesses that found their way to China from India. In course of time, the forms and features of many of those deities occurred in Japan after the Chinese *Tripiṭaka* brought to Japan by the bronzes, was copied at different times by various masters. The iconographic features of the Buddhist as well as Buddhist-Brahmanical deities in Japan give us a broad idea about the Chinese concepts of Buddhist iconography since the iconographic notions of the Japanese Buddhists are mainly based on the Chinese Buddhist *Tripiṭaka* and different other Chinese Buddhist texts. The present paper discusses the iconography of Viṣṇu or Nārāyaṇa (called Bishinu-ten or Naraen-ten in Japanese) of three headed and single-headed forms. We also find the symbolic representation of the god and also the description of the Viṣṇu-Nārāyaṇa's consort in the texts. — B.K.

41. Banerjee, Manabendu :— *Devi-Purāna on Indian Art.*

Pur., XXVI, No. 1, 1984, pp. 11-20.

See Under Sec.- III.

42. Brown, Robert L. :— *Indra's Heaven : A Dharmacakrastambha Socle in the Bangkok National Museum.*

AOM, XIV, 1984, pp. 115-122.

This important object which has puzzled and intrigued historians, was found at Nakhon Pathom and has been assigned to the Dvārāvati culture. The block, of which about a third part is missing, is approximately square, being about 43 inches wide at the bottom and about 35 inches high (Pictures provided in plates). Pierre Dupont discussed the block thoroughly in his *L, Archaeology i.e. mone de Dvārāvati* published in 1959. The significant difference is that unlike Indian *stambhas* here socles are used. Quoted are also a few other scholars like Boisselier and M.C. Subhadradis who attempted to identify this stambha. Concluded that the artist in the case was an iconographic innovator. Indian artists did not incorporate the idea of Indra's Heaven into their representations of *Dharmacakrastambhas* although the abacus designs of the Sāraṇātha wheel-pillar may have cosmographic implications. Indian cannot possibly be the source for the idea of placing Indra's Heaven on the Dvārāvati wheel-pillar. The Dvārāvati artist utilised descriptions of the Buddhist cosmography which possibly be encountered in Indian texts, to develop such a novel conception. — S.M.M.

43. Das, D.R. :— *Temples on the Mahendragiri (Orissa).*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 80-92.

The Mahendragiri, a hill located on the Andhra-Orissa border in the Ganjam District of Orissa, is one of the seven *Kulaparvatas* of India. As the abode of Gokarnēśvara Śiva, Mahendragiri is a sacred hill from very early times. Gokarnesvara was the family-deity of the early Gangas of Kalinga and even today people come from far and wide on the *Sivarātri* function. Excepting this once a year ritual worship, Gokarnēśvara remains virtually unattended during the remaining part of the year. By the side of the shrine of Gokarnēśvara is standing a deserted temple known as Yudhishthira. This temple bears a number of inscriptions of which one belongs to the time of Rājendra Cōla I. There is another temple named Bhima. These three temples are built in stone. The Gokarnēśvara temple is also

known as the Kunti temple.

Full description of the plants and dates of these temples have also been discussed in this article. — D.D.K.

44. Halakatti, S.V.P. :— *Sabari Temple at Sureban : A Rare Sikhara.*

Rang, 1983, pp. 251-252.

The Sabari temple is situated in the Suravanakolla, 4 kms. away from Sureban (Ramdurg Taluk, Belgaum District). It consists of a spacious *mukhamandapa*, *sabhāmandapa*, *antarāla* and a *garbhagṛha*. There are two pithas inside the *garbhagṛha*. A beautiful Durgā image in the Kalyāni Chālukya style is placed in *pīṭha* which is now called Sabari. The Sikhara of the Sabari temple is rather unusual in Karnataka. Since the Sabari temple belongs to late Rāshtrakūta period and also in view of the fact the Rāshtrakūtas and Chōlas had political relations, although hostile, the ultimate source of inspiration for building a temple at Sureban, might have come from Tamilnadu, where such a tradition prevails. Sabari temple is the only temple with *sālaśikhara* in Karnataka. — D.D.K.

45. Handa, D. :— *Some Unpublished Terracottas from Haryana.*

PPB, XII, Nos. 1-2, 1984, pp. 26-32.

The author has described six unpublished terracottas from various sites of Haryana ranging from Sunga to early medieval period. Haryana region had been one of the prominent centres of common man's art in India from the beginning of the Christian era upto medieval period. But for a few terracottas from Kurukshetra, Pehowa, Agroha, Khokhrakot (Rohtak) and Sugh not much is known about the so called common man's art in Haryana. Haryana is as rich in terracottas as any other region of the country, but whatever has been discovered is not properly documented. The material available bespeak of the terracotta art tradition in the state, and also throw some light on the socio-religious life of the people. These are 1. *Śālabhañjika* from Sugh, 2. *Mahiśamardini* from Vara, a village in district Jind, 3. *Gandharva* of Yugala from Sirsa, 4. *Rāma* from Sandhaya, 3 kms. to the north-east of Kapāla-mochana which is an ancient and well-known pilgrimage in the Jagadhari Tehsil of district

Ambala. 5. A female figure from Sugh, 6. Brahmā from Agroha - a place near Hissar. These terracottas have been discussed with short notes in this article. — D.D.K.

46. Handa, Devendra :— *An Interesting Image of Vāmana from Haryana.*

BMA, XXXIII, XXXIV, 1984, pp. 43-45.

The Vāmana myth has its germ in the 'three steps' of Viṣṇu, with which he traversed the Universe as referred to in the *R̥gveda*. In the *Satapatha Brāhmaṇa*, the myth develops slightly. In the *Rāmāyaṇa* the story is related in a different way as the demon king Bali was sent to rule the neither world. Puranas like *Harivamśa*, *Matsya*, *Padma*, *Vāmana*, *Bhāgavata* etc. also narrate the story with almost the same details. The plastic representation of Viṣṇu in this incarnation depict him in the form of Vāmana or as Trivikrama.

Haryana has its association with the Vāmana incarnation. A pilgrimage dedicated to this god exists in Kurukshetra. Till date, however, Haryana has yielded only one icon of Vāmana so far. It comes from Bawal in district Mohendragarh. It is now preserved and displayed in the Museum of the Department of Archaeology and Museum Haryana at Chandigarh. Detailed description of this icon has been given in this article. Though such images are also discovered from some other places in India, yet being the first found from Haryana, it is important. — D.D.K.

47. Handa, Devendra :— *A Gupta Terracotta of Gaṅgā from Haryana*

JGJKSV, XL, Pts. 1-4, 1984, pp. 165-168.

Śalabhañjikā posture, originally denoting a sport, started representing later the event of birth of the Buddha. The posture became very popular and its use, during Gupta period was being made as a charming art motif. The addition to this was sobriety and modesty. In the present paper we find details about a terracotta from Kariwala near Sirsa in Haryana wherein the goddess Gaṅgā with other two females (Yamunā and Sarasvatī?) is depicted in *Śalabhañjikā* posture which shows a continuity of this motif. The author concludes with a querry whether the accompanying figures

represent Yamuna and Saraswati. The aureole, crocodile behind the central figure, however, alongwith mutilated inscription confirms the identification. — N.K.S.

48. Howard, Angela Falco :— *The Monumental "Cosmological Buddha" in the Freer Gallery of Art. Chronology and Style.*

AOM, XIV, 1984, pp. 53-74.

A rare sculpture being the monumental stone figure of the cosmological Buddha, in the Freer Gallery of Art, Smithgonian Institution, Michigan, lacking a head and hands, which has been attributed to the Sui dynasty (581-618) has not yet been thoroughly studied. The sculpture was found by Charles W. Bishop in 1923 and since 1970 it has been displayed in the gallery of Chinese sculpture. It belongs to a category of devotional images of which four more instances only are noticed yet.

Herein, the various scenes portrayed on the Buddha's robe are investigated into and identified Stylistic traits and iconographic developments are looked into which suggest that the sculpture might have been completed in the 7th cent. during the early T'ang dynasty.

Scenes portrayed on the front, sides and back of the robe and on the overhang are scrutinised. Photo-plates of the cosmological Buddha and its similar instances are also given. — S.M.M.

49. Joshi, Maheshwar P. :— *Dress and Ornaments as Depicted in the Sculptures of Kumaon.*

BMA, XXXIII-XXXIV, 1984, pp. 33-42.

Dress and ornaments highlight the social status, sex, taste and the prevalent social conditions and the cultural advancement of the society. A careful study of the dresses and ornaments as depicted in the sculptures of Kumaon appears to be significant in order to reconstruct the life style of the people of Central Himalayas in early times. Despite the prescribed iconographic forms we may regard the costumes of the divinities also as being used by men and women in those times. It is easy to picture the sculptors

depicting the gods and goddesses in gorgeous dresses and ornaments and the diminutive figures in simple and humble dresses, for the former seem to have been conceived after the kings, queens, and other aristocratic classes while the latter after the commoners and the lower class of society. The author has given an elaborate description of dresses and ornaments from head to anklets with illustrations. — D.D.K.

50. Kannal, Deepak, Hanmantrao :— *A Unique Indragarh Sculpture of Visnu in the Context of Trivikrama Images.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 347-351.

Vāmana-Trivikrama is the fifth incarnation of Visnu. It is the earliest known form of Visnu, described in the Vedic texts. The *Urukrama* or *Urugāya* of the Vedas reveals the seeds of the story of Vāmana and Bāli, which starts getting its legendary form in the *Satapatha Brāhmaṇa* and reaches to its final form in *Bhāgavata*. Vāmana is the first incarnation of Visnu in the form of human being and it is the only incarnation in which the God reveals his true reality, and the growing ambition of probably the most powerful antagonist of Gods, Bali, necessitates to manifest his total powers for accomplishing his mission.

An appropriate representation of the gigantic concept is found in Indian sculpture from 4th c. onwards. The earliest Trivikrama sculpture like ones from Ramgarh (Distt. Vidisha) Padampawaya, or Mrigasthali and Lajimpat (Nepal) are lesser known in comparison with the images from Badmi, Mahābālipuram, or Ellora. But all of them have been discussed by scholars in different contexts at length alongwith some later images from South and North. An interesting image of Trivikrama is lying scattered in the collection of Chhatri Museum, Bhanpura (M.P.). The image originally from a fortress situated nearby, Indragarh, is in four fragments. All of them when pieced together make almost a life size image. Like all other Indian sculptures the Trivikrama images also show some specific differences in representation in Southern and Northern regions of India. The author has discussed the images elaborately. — D.D.K.

51. Katti, Madhav N. :— *Note on the Mahishamardini Panel at Saluvankuppam.*

Rang, 1983, pp. 225-228.

The author has discussed the panel of Mahisamardini at Saluvankuppam to the north of Māmallapuram (more popularly known as Mahābalipuram) Chingleput District, Tamilnadu. The panel is a bass-relief carved on a small granite boulder at a distance of 20 feet in front of the Atiraṇachandamandapa which itself is in the vicinity of the well-known 'tiger cave'. Both the goddess and the demon are accompanied by their retinues. The goddess is shown in the *ālidha* pose with her right feet resting on a pedestal, and her left leg, with knee partly raised in the *urdhvajānu* touches the side of her *vāhana* (lion). She has six hands and holds a number of her arms. The buffalo-face is clearly suggestive of his fatigue and his hands reflect total exhaustion. The sculpture indicates a specimen of the Chalukyan art. — D.D.K.

52. Kulshreshtha, Sushama :— *Meghadūta men Alakā Varṇana aura Saṅgīta (Depiction of Alakā and Music). (Hindi).*

Rm. XI-XV, 1979-83, pp. 231-240.

See Under Sec. X.

53. Lahiri, A.N. :— *The Medieval Trend in Numismatic Art as Exemplified by Indo-Sassanian Coins.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 93-102.

See Under Sec. IV.

54. Manglam, S.J. :— *Sātavāhana Terracottas from Paithan.*

Rang, 1983, pp. 211-214.

The terracotta art of the Sātavāhanas flourished in the vast empire at a number of important centres such as Kolhapur, Nēvāsa, Paithan and Ter in Maharashtra, Amarāvatī, Dharaṇikoṭā and Kondapur in Andhra Pradesh, and Banavāsi and Sannati in Karnataka. Three pieces of terracottas presented here, mother and

child, crocodile and Aśvamēha seal, belong to the religious group, since all of them have some spiritual significance. One of the characteristic features that distinguishes the Sātavāhana terracottas from those of other centres of this art is that the former one is produced in double moulds, one mould for the front, and the other for the back, technique adopted from the Romans in the early centuries of the Christian era. All the three pieces noted above are made of kaolin and their full description and religious significance has been discussed. — D.D.K.

55. Marathe, A.R. & Mahabal, Anil :— *Rhesus Macaque in Ajanta Paintings.*

BDCRI, XLIII, 1984, pp. 73-78.

Ajanta paintings date is from 2nd century B.C. to the 5th century A.D. The wall, ceilings, and pillars of nearly all the caves were once adorned with paintings; but the remains are now found only in a few caves.

The authors have furnished a resume of their findings about "Rheous macaque-Bonnet macaque boundary in Peninsular India". Different types of monkeys and langurs, different types of deer and tigers, Brahmana riding a big monkey, gandharvas, kinnars, Bodhisattva Padmapani, a forest scene with a variety of typical trees are painted on the walls. The *Nigrodhamiga Jataka* or the story of the sacred deer who offered himself as a substitute to save the life of the doe, is painted on the wall of the front corridor. Similarly story from the *Shad-danta Jataka*, *Mahākapi Jataka*, *Syāma Jataka* and several episodes of the *Sutasoma Jataka* have been found in these caves. — D.D.K.

56. Misra, B.N. :— *Iconographic Development of the Mahābhinishkramana of Bodhisattva Gautama (3rd cent. B.C. to 3rd cent. A.D.).*

PPB, XII, Nos. 1-2, 1984, pp. 17-25.

According to Buddhist texts the Devas, were more or less, partly instrumental for creating deep repulsion in the mind of the Bodhisattva Gautama towards the worldly life of lust, desire,

passion, beauty etc. and this aspect of Bodhisattava's life, which led to his homelessness, has been faithfully translated into the episodes depicted in sculptures and paintings all over the world. The Devas watched the monuments of the Bodhisattva in Kapilavastu at every stage because they desired him to renounce early in the interests of the Devas themselves and the world of men, and as such they appeared before him in various forms and kept in touch with him throughout in order to divert his mind until he became a mendicant on the banks of the river Anomā.

In this article the author has traced, the gradual evolution of the iconographic aspect of the sculptures, depicting the great departure of Bodhisattva Gautama from 3rd cent. B.C. to the 3rd cent. A.D. bringing out rare details of sculptural representation of one of the eight principal events of his life. — D.D.K.

57. Murthy, K. Krishna :— *Mahāsadāśiva in Hindu Iconography.*

Rang, 1983, pp. 267-270.

Mahāsadāśiva is one of the important aspects of Śiva. The philosophic aspects of Mahāsadāśiva is explained in *Vātulasuddhā-gama*. He is conceived as having twenty five heads and fifty arms bearing as many objects in their hands. The twenty five heads stand for the 25 *tattvas* of philosophy. *Mānasāra*, *Skandapurāṇa* and some other texts mention multi-faced or 25 faces of Mahāsadāśiva. An earliest known sculptural representation of Mahāsadāśiva of Eastern Chalukyan period occurs from Pedda Vēngi in West Godāvarī District in Andhra Pradesh. The sculpture in black granite is that of Mahāsadāśiva standing in *sambhāṅga* posture. Other examples of Mahāsadāśiva are found in places like Khajurāho, Kālañjīr in Madhya Pradesh, Vaidyēśvaran kōyil in Tanjore District and Himachal Pradesh. There are some other images of Mahāsadāśiva at some other places in Tanjore District. — D.D.K.

58. Murthy, M.S. Krishna :— *Lakshminārāyaṇa Temple at Mudigonda.*

Rang, 1983, pp. 247-250.

Mudigonda is a small village, about 5 kms. from Kollegāl in

Mysore District. It was a flourishing town and also an important trade centre from the beginning of 9th century to the end of 14th century A.D. as evidenced by a number of inscriptions. The expansion of the Chōla empire into South-eastern Karnataka, was perhaps responsible, for the establishment of a new township of Mudigonda, named after one of the title of Rājēndra Chōla I (A.D. 1012-44). The Lakshminārāyanaswamy temple situated in the middle of the town is one of the beautiful edifices of the Chōla artists standing as a mute testimony to the expansion of Chōla power over Karnataka. Though the exact date of construction of this temple is not known, the earliest inscription that refers to the existence of this temple is dated A.D. 1189 engraved on the plinth of the temple. — D.D.K.

59. Nagar, Sheela :— *Temple Architecture in Haryana.*

VII, XXII, Pts. 1-2, 1984, pp. 253-257.

There is hardly any old village, city or mound in Haryana, where we do not notice the remains of the religious buildings, but they can be known only through their brick-bats, pillars, lintels, door-jams scattered here and there. The earliest specimen of Hindu Śilpaśāstra is found from Haryana in a rock inscription from Tosham. It belongs to the 4th or 5th Cent. A.D. and records the making by ācārya Somatrata. It has two reservoirs and a house for the use of god Visnu. In pre-Harsa times some more sanctuaries were erected at Agroha, Nacharkhera, Kapalamochana, Deogarh, Chausa, Sahet-Mehat etc. When the Gupta shrines were being built, temple-building activities were inspired and put into effect in Haryana by the rising power of the Puṣpabhūtis of Thānesar. *Harśacarita* of Bāṇabhatta provides us a 'Kaleidoscopic picture' of Haryana and Thānesar in particular during the first half of the seventh century A.D. like Bāṇa, Huen Tsang also gives a glowing description of Thānesar, Srughana etc. having hundreds of Deva temples with many sanctuaries.

Inspite of the ravages of time and iconoclasm of the Islamic invaders, we are still left with two temples at Kalayat which are the real gems of temple architecture in India. These temples were built by King Śālivāhana. — D.D.K.

60. Nagaraj, Nalini :— *Sculpture Under the Chalukyas of Badami.*

Rang, 1983, pp. 215-224.

After the fall of the Guptas at the end of the 5th century A.D., it was the powerful Chālukyan empire which under Pulakesin II checked the advance of the emperor Harṣa from north India and the Pallavas from the south. In the sphere of art, the Early Chālukyas maintained and invigorated the renaissance of the neo-Brahmanical art that was Puranic myths and legends. The contribution of Chālukyan sculptural art lay in inspiring later schools of art, such as the Rāshtrakūṭa and late Chālukyan (of Kalyana). Aesthetically and intellectually the sculptor attained great heights in symbolising Puranic myths and truths that to be the basis for the future development of Indian art. A welcome light has been put on different types of sculptures as : Religion, Arts Styles, Religious Art and secular art also the comical aspect of Chālukyan art. — D.D.K.

61. Nagarch, B.L. :— *Medieval Sculptures from Vyara (Gujarat).*

PPB, XII, Nos. 1-2, 1984, pp. 33-40.

It discusses some recently explored and unpublished stone scriptures of c. 10th-11th cent. A.D. from Vyara, an ancient site in the Baroda district of Gujarat. The sculptures represent Brahmā, Viṣṇu, Śiva in various forms, Goddesses, Ganeśa, Yama etc. There are some Jaina icons also at Vyara. These sculptures are mostly parts of temples at Vyara and are the remains of temple which once adorned the site and have since collapsed. The sculptures at Vyara have been kept in the following seven places.

1. Four-armed Brahmā and Pārvatī, and a circular ghatīta Śivalinga are fixed on the interior faces of the walls of the Sanctum of a modern Śiva temple.
2. Nine sculptures are kept outside the Śiva temple such as Eight-armed dancing Ganeśa, four-armed Natarāja, four-armed dancing Chāmundā etc.
3. Fourteen sculptures are fixed on the platform and parapet of a modern Devī temple known as Verai Mātā temple.
4. A two-armed Lakuliśa and Ādinātha sculptures are kept in the Verai Mātā temple.

5. Besides these, a few more sculptures are kept there. A circular *ghatita Śivaling*, installed on a circular *Gauripatta* and a *Śivalinga*, smaller than the former are seen at this place.
6. Six different sculptures are lying near *Bābājī Mahārāja-kā-chaurā* and
7. Three sculptures are kept on a platform in *Ravari Gali*.

The sculptures of Vyara have affinity with the sculptures of the Paramaras found at Chandravati in Sirohi district of Rajasthan. They also have affinity with the sculptures of Mankanika Bhukti in Vadodara district of Gujarat. The sandstone used to manufacture the sculptures at Vyara was procured from Nathakua mines in Pavagadh in Panchmahals district of Gujarat. — D.D.K.

62. Naik, D.B. :— *Vishnu Sculpture in Goa Museum*.

Rang, 1983, pp. 271-274.

The State Museum of Goa at Panaji, has a beautiful image of Viṣṇu. The sculpture of Viṣṇu was brought to the Museum from Concoliem in Ponda taluk of Goa. The hamlet of Concoliem, which is 25 km. from Panaji lies on the southern foot of Cundari mountain. The image of Viṣṇu which was lying in the premises of a small temple in the village was broken into nine small pieces. The image is chiselled out of Talc Chlorite Schist which a very fine grained stone, soft to work and capable of retaining precision and minute chisel work. Some other images of other places have been described in this paper. All the iconographic characteristics of the Viṣṇu sculpture such as pilasters with intricate designs, the patterns of the attributes and style of holding the attribute in the respective hands, the *kirtimukha* pattern etc. clearly indicate Cālukyan influence on the sculpture. — D.D.K.

63. Pande, Anupa :— *A Note on Folk Music in Ancient India*.

JGJKSV, XL, Pts. 1-4, 1984, pp. 185-196.

In India, the folk music relating to different events and occasions of personal and social life is characterized by the simplicity of notes, freedom of singing, importance of words and sense and fewer accompaniments. Presents through literary references a continuous

interaction inbetween folk music and classical music in ancient India. Puts forth Sāman as the source of gandharva and gāndharva that of gāna, suggesting that grāmägeya sāman must have had folk connections, the Śrautasūtras also refer to folk songs. It appears folk music was a constant element in folk culture, forming a perennial dimension of the festive and ritual round of social life. It served as a base for a more developed forms of music, even in its classical form provided a regional fervour. As the social role of classical music will necessarily connect it with its folk origin and elements, similarly the folk music represents folk music in its social integrity. The intensive development of folk music in its purity leads to the elaboration of classical system through the creative role of genius. Concludes that the history of music revolves around two poles-folk music and classical music. — N.K.S.

64. Parekh, V. S. :— *The Depictions of Śivalingas from Gujarat.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 325-329.

Extensive explorations carried out in the region of Gujarat have revealed many more centres of Śaiva faith and enormous Śaiva sculptures. Of these Śaiva sculptures Śaiva aniconic depiction the *linga* seems to be the earliest and the most widely popular form. The region of Gujarat presents not only a variety of Śivalingas that were known but also depicts some of their unique features. Two basic categories of the *lingas* are the 'cala' (movable) and *acala* (immovable). The *lingas* are made by human beings, but there are some varieties of Śivalingas which were not made by human beings, and some have mythical base, and these are known as *Svayambhū-lingas*, *Jyotirlingas*, *Bānalingas* and *Ākāśalingas*.

The *Svayambhū* *lingas* are natural *linga*-shaped stones generally found on hills, natural caves, sea-shores and mostly river side. Such *lingas* have been found in Gujarat. Saurashtra has a very ancient Śiva centre of *Jyotirlinga* worship at Somanath Prabhās Pātan. *Bānalingas* are water worn pebbles found in Gaṅgā, Narmadā, Sarasvatī etc. The *Ākāśalinga* is Śivalinga which is hypaethral that is exposed to sky. A large number of other varieties of *lingas* have been discussed in this paper. — D.D.K.

65. Parimoo, Ratan :— *Buddha's Birth Scenes in Indian Sculpture.*
Rang, 1983, pp. 203-210.

Buddha's birth as Siddhārtha is depicted as a dream of Māyādevī at Barhut in medallion in which she is reclining on a cot while a large sized elephant is hovering above. The scene is inscribed on the stone as *bhagvato ukranti* (Sanskrit : *Garbhavakranti*). In the written description Buddha as elephant enters her mother's womb where as in the relief the sleeping woman and an elephant hovering over her stand for the dream of the conception. At Sāñchi in the earlier stūpa occur portrayals of solitary elephants holding lotus stalks by their trunks, which can also be identified as young Siddhārtha. The motif travelled to Gāndhāra region and a number of reliefs exist showing a reclining female on a cot and an elephant above. Birth scenes at Amarāvatī, Sārnātha, Nepal etc..have been discussed. — D.D.K.

66. Patel, T. Dayananda & M. Radha :— *Jewellery and Ornaments in Hoysala Period — A Sculptural Study.*

Rang, 1983, pp. 257-262.

The Hoysala temples have elegantly carved male and female sculptures which have been studded with jewels and ornaments of their status in the society. The jewellery and ornaments used by the aristocracy and by the commoners appear alike but perhaps they differed in the material with which they were made. The conspicuous parts of the body were the ornaments fitted most eminently are the head, ear, neck, waist, hand and leg. To this list are added sometimes the junction of the thorax and the abdomen of the body sculptured on the walls. The Hoysala sculptors loved to carve this type of figures on the walls of the temples. They bestowed great care in embellishing the figures with jewellery and ornaments. A detailed description of these ornaments is available in this article. — D.D.K.

67. Ramamurthy, K.K. :— *Muktesvara Temple, Kāñchipuram.*

Rang, 1983, pp. 289-292.

Kāñchipuram, a famous town in Chingleput District and noted

for its wealth of temples, was the capital of the Pallavas for over 400 years. The Mukteśvara temple at this place is a nice piece of work. The importance of this temple lies in an inscription found engraved on the walls having an epigraph in four long lines. The language is Tamil and the script in Tamil with an admixture of Grantha. The text of the inscription is published in South Indian Inscriptions. The inscription has been assigned to the Pallava King Nandivarman II (A.D. 731-96). The epigraph records the gift of a number of dancing girls, five Mantracharyas etc., by Dharmamahadevi a queen of Nandivarman-II to the god Manikkadivar at the shrine called Dharmamahādevīśvara gr̥ha. The inscription registers similar other grants at this temple. — D.D.K.

68. Ramaswami, N.S. :— *A Portrait of Krishna III.*

Rang, 1983, pp. 229-232.

Krishna III came to the throne in A.D. 939. He won the battle of Takkōlam in A.D. 949. Main temple of Bāhūr, anciently called Vāhūr, Śri-Mūlanātha and is mainly early chōla in style. The *garbhagṛha* and the *ardhamandapa* are the only survivals of the temple. On either side of *ardhamandapa* there are images of dancing Gaṇapati in the south, and of Durgā in the north. On the western wall of the temple there is the presumed relief of Krishna. The figure bears a crown an unidentifiable object in the uplifted right hand and there are rings in the elongated ears. It is not a very kingly figure. The author thinks that Krishna could not be expected to built a Rāshtrakūta temple in Bāhūr if he had built or renovated the temple his presentment could appear there. The temple could not have been built before A.D. 949, the Takkōlam year. Here is Krishna II, the only portrait of him known to survive. The chōlas added their portraits to the walls of some of the many temples they built. The Māmallapuram relief testify to this royal practice in Pallava days too. Thus both before and after Krishna this custom obtained in Tondai-Mandalam. — M.R.G.

69. Rao, D. Hanumatha :— *A Somaskandamūrti Sculpture from Mārkandā, District Chanda in Mahārashtra.*

Rang, 1983, pp. 275-278.

Mārkandā is a small village on the left bank of a perennial river Waingaṅgā, 65 km. East of Chanda in Maharashtra. The place is an important pilgrim centre in the Vidarbha region attracted by masses for its sanctity and by scholars for its antiquarian value. There are nearly two dozen temples of different dimensions, first noticed by Alexander Cunningham. The largest among the group is dedicated to Mārkandeśvara a form of Śiva is noteworthy for its sculptural grandure and architectural beauty designated by some scholars as the 'Khajurāho of the Vidarbha' region. On palaeographical grounds Cunningham dated it to 6th century A.D. The penelling, the postures and the anatomy of the figures, even the dress and decoration all appropriately tally with the art traditions that were in vague during Gupta and Vākataka periods, in U.P. and in Maharashtra respectively. — D.D.K.

70. Rao, M. :— *Civil Architecture as Depicted in the Early Sanchi Sculpture (2nd century B.C. to 1st century A.D.).*

PPB, XII, Nos. 1-2, 1984, pp. 41-48.

Vedic as well as the Buddhist architecture seems to be represented in many panels of the Sanchi bas-reliefs. Besides the stupas, Bodhi-temples and other shrines, small huts made of bamboo and leaves or straw, big buildings of multistoreyed structures, large cities fortified with defence walls, guarded with high gate-houses and decorated with arched gateways, have also been well depicted in Sanchi sculptures. All these buildings etc. date from 2nd cent. B.C. to 1st cent. A.D. The Sanchi bas-relief, gives an idea of only outer forms and figures of the buildings. Nowhere are the interior arrangements represented. The articles discussed in this paper are: 1. Moats, 2. Rampart walls, 3. Buildings (of different storeys), 4. Pavilions (i.e. mandapas) resting on four pillars, 5. Torāṇa-gateways, 6. Hutsments, 7. Railings, 8. Windows, 9. Pillars and 10. Elephant stables. — D.D.K.

71. Rao, M. :— *Iconographic Note : Varuṇa.*

PPB, XII, Nos. 1-2, 1984, p. 107.

This sculpture of Varuṇa is one of the interesting art objects of the Museum, although it has been badly damaged. The top shows three lotus designs separated by two deepcut shoe-hole ornamentation in between the damaged capitals of the two pilasters. Below this ornamentation appears a false door-way with triple drāvasakhās, which is a rare and unique holding feature in architectural fragments. There are two steps that lead to the shrines, the upper step being ornamental. Some god holding-*pāśa* with right hand stands at the entrance with left hand placed in *kaṭihasta mudrā*. It is Yama, one of the eight Lokapālas. His body is powerfully composed with the pilaster. Similarly all the other modes have been discussed in detail. The provenance of this sculputre is Antra, district Shahdol, the material used for this is white sand-stone. The period assigned to it is 8th-10th century A.D. — D.D.K.

72. Rao, M. :— *Iconographic Note : Yoga-*Nārāyaṇa*.*

PPB, XII, Nos. 1-2, 1984, p. 108.

An 8th century sculpture of the four-armed Yoga-*Nārāyaṇa* is seated in *Padmāsana* exhibiting *dhyānamudrā*. It was found in District Vidisha. The *mudrā* represents the *dhyānamudrā* of the Yogi Buddha. In each of the upper two hands the deity holds a full-blown lotus. Presence of the lotuses suggests that the solar aspect is embodied in the image. The god is adorned with *kirīṭa-mukuta*, ear-rings, *upavīta* and *vanamālā*. He has the *śrīvatsa* symbol on his chest. Two *āyudhapuruṣa* of Viṣṇu are seated below the decorated lotus-pedestal. The one to the left is the *Śaṅkha puruṣa* holding a conch in left hand. He wears the scythian head-dress. A *chakra-puruṣa* stands on the right and on either side of the god is standing a female attendant. A plain oval *prabhāvalī* appears behind the head of the deity. On the top right and left corners are shown flying *Vidyādhara*s holding garlands. Thus the image represents a fusion of the Sūrya, Visṇu and the Buddha cults. — D.D.K.

73. Reddy, P. Chenna :— *The Guilds in Ancient India.*

VUOJ, XXVI, Pts. 1-2, 1983, pp. 77-86.

See Under Sec. XI.

74. Roychowdhury, J. :— *Worship of Ardhanārīśvara in Ancient Bengal.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 244-249.

Ardhanārīśvara represents Śiva and Pārvatī in one body—the right half standing for Śiva and the left for Pārvatī with dress, ornaments and attributes characteristic of respective halves. Āgamic texts and different Purāṇas, however, give varying descriptions of ornaments etc. As elsewhere in India, Bengal in ancient times was familiar with the concept and iconic motif of Ardhanārīśvara. A mutilated form has been found at Purapara near Rampal in the Dacca district (Bangladesh). Currently an exhibit in the Varendra Research Museum, Rajgṛhi (Bangladesh), this sculpture shows the composite god with two arms, and the characteristic feature of urdhvalinga. It is one of the finest specimen of the sculptural art of the Sena period, and may be dated to the second half of the twelfth century. That the Ardhanārīśvara form of Śiva found favour with the Bengali devotees is attested by other evidences. A Copper plate of the time of Vallala-sena (1158-1179 A.D.) recovered at Naihati (Burdwan district, West Bengal) opens with an invocation to Śiva as Ardhanārīśvara. The evidence of the Naihati Copper plate reminds us of descriptions of the same composite form compiled in an anthology called the Śaduktikarnāmr̥ta which was completed by Śridharadāsa, the court poet of Laksmaṇasena on the 20th Phalguni, Śaka 1127 i.e. 1206 A.D., the verses describing Ardhanārīśvara were composed by Māgha, Sainkar deva and other poets. Dhoyi, the court poet of Laksmaṇasena has referred to an Ardhanārīśvara temple in Snhman, in his *Pavanadūta*. The *Devi Purāṇa* states that Raghu worshipped Ardhanārīśvara Śiva on the Kailāśa mountain and got his desires fulfilled. The *Kālikā Purāṇa* also contains a description of Ardhanārīśvara, Ardhanārīśvara seems to have found a prominent place in medieval Bengali literature. Govindadas (16th century) has graphically described this particular form of Śiva. Some other poets of Bengal have also eulogised this

form of Śiva. The Purānic evidence also seems to have been connected with the period of Bengal history. — D.D.K.

75. Sagar, A.P. :— *The Image of Nāga 'Muchilinda' and his Consort at Village Gulgāon, District Raisen (M.P.)*

Rang, 1983, pp. 241-246.

Gulgaon is a village about 5 km. to the north-west of the village Sāñchī in District Raisen in M.P. At this village the sculptures of Nāga and Nāgini are standing independently in human form, with snake hoods covering their shoulders and heads with back made up coils, and placed on the bank of a tank. The sculptures are assignable to 2nd century A.D. This date has also been given by Sir John Marshall to similar type of sculptures found from Nagori-hill close to Sāñchī-hill. The nāga cult is very ancient, prevailed in several parts of the world like Syria, Egypt, Italy, slave countries, Asia and Africa. The images of Nāga and Nāgini which are existing at village Gulgaon, a site near the famous remains of Sāñchī relating to Buddhism are self-proved to have been related to Buddhist cult and the Nāgarāja of Gulgāon is Muchilinda Nāgarāja and none else. — D.D.K.

76. Sharma, B.R. :— Was Gaṇapati A Dravidian God?

QRHS, XXIII, No. 3, 1983-84, pp. 56-58.

Opinions of Alice Getty and several other scholars advanced to prove that the god Ganapati was a Dravidian god, are based on the assumption that the Dravidians were the earliest inhabitants of India. H. Heras and N.N. Vasu are of the view that Ganapati can not be proved to be a Dravidian Sun - god adopted into the Hindu pantheon. Heras believes that the name of the Sun-god worshipped by proto-Dravidians, can be identified with 'An' the Lord who was the proto-type of Śiva and that name of 'Anil' besides its meaning (the sun of 'An') may also be stand for 'of the elephant'. But it can not be derived out of it that Gaṇapati was a Dravidian god. He certainly exercised some influence on the dravidians. The identification of Rudra with Gaṇapati Vinayaka in the *Atharvaveda* strengthen the fact that Gaṇapati was developed from the pre-Aryan spirits on the basis of excavation at Luristan. Bagchi's contention

indicates to the composite development of Ganapati's conception. According to *Mānava - Grhyasūtra* and *Yājñavalkya Smṛti* one of the names of Ganapati-Vināyaka is Salakantaka. This hints at the south Indian development of the concept of Gaṇapati. — M.R.G.

77. Sharma, I.K. :— *Western Ganga Jaina Vestiges at Tippuru, District Mandya.*

Rang, 1983, pp. 230-240.

See Under Sec. IV.

78. Sharma, R.C. :— *Early Phase of Buddhist Icons at Mathurā.*

BMA, XXXIII-XXXIV, 1984, pp. 57-66.

Lord Buddha was conceived either by a Bodhi tree or through cakra or stūpa in the beginning. the delineation of these motifs with much reverence undoubtedly conveys the presence of Buddha. His depiction as an ordinary man after enlightenment (*Buddhatva*) and salvation (*Parinirvāṇa*) was perhaps considered to be contrary to the Buddhist canons. His own statement in the *Brahmajālasutta* discouraged any effort to make his image, as after extinction of the cause of bondage of his body he could not be conceived in human form. The popularity of other sects through image worship in the Mathurā region compelled the Buddhist church to adopt this practice, as devotees could no more be satisfied through symbols only and they longed for a direct vision of their deity. Mathurā's atmosphere was more favourable and commensurate for this innovation and this great event had commenced in the pre-Kaniska period. Thereafter starts the evolution of the Buddhist figures at Mathura in the regime of Kaniska. His patronage to Buddhism and artisans resulted in projecting the Buddhist icons. Gradual development in other parts of India have been discussed in this article. — D.D.K.

79. Shetti, B.V. :— *Rāmalingeśvara Temple at Hungund.*

Rang, 1983, pp. 263-266.

Early Western Chālukyan monuments in Karnataka and Andhra Pradesh have attracted the attention of some art historians in the

last two decades. These monuments are situated at different parts of the above states. One of the most important place is the Rāmalingesvara temple at Hungund, a small town in the taluka of Bijapur District of Karnataka. The style and other details of sculpture and architectures and its comparison with other Chālukyan monuments elsewhere suggest 8th century as the date of this temple at Hungund. The other important panels are :—

1. *Vṛṣabhārūḍha* Śiva panel. Here four armed Śiva is seated in *lalitāsana*.
2. *Garudārūḍha* Viṣṇu panel : Here four armed Viṣṇu is riding on Garuda holds *Padma*, *Śankha*, *Cakra* and *Gadā* in his hands.
3. *Natāraja* panel : Here eight armed Śiva is dancing vigorously. The members of the family and vehicles of the above gods have been discussed in details. — D.D.K.

80. Shukla, K.S. :— *Newal Terracottas Depicting Rāmāyaṇa Scenes*.
BMA, XXXIII-XXXIV, 1984, pp. 29-32.

Newal, an ancient site in Unnao District, is situated on the old bank of river Ganga. It has been called Navadevakula by the Chinese pilgrim Hieun Tsang. According to Walters, the city probably derived its name from a new Deva temple which was constructed there. The temple was adorned with large terracotta panels representing scenes from the epics and the Puranas.

Terracotta panels of the Gupta period representing *Rāmāyaṇa* theme are very rare in Indian art. Newal terracottas, however, indicate the popularity of *Rāmāyaṇa* theme in the mid Gangetic valley. A resume of five terracotta panels is given below :

- (i) Plate No. I. Rāma in infant form. Plate II. Monkeys on the sea-shore. Here a group panel depicts Hanumān, Sugrīva, Āṅgada and Hanumān who is ready to jump across the channel in order to find out Sītā in Laṅkā. No. III. Hanumān's leap. No. IV. Hanumān in Ashoka Vātikā and No. V. Rāma and Laksamana worshiping Lord Śiva. — D.D.K.

81. Singh, Ambika Parsad :— *Naimisa Parikramāntargata Sthita Mamarejapura, Sthala kā Purātattva (The Archaeology of the Site of Mama-rejapur — An Archaeological Study).* (Hindi).

BMA, XXXIII-XXXIV, 1984, pp. 89-92.

Mamarejapura is a small village about 35 km. to the south east of Hardoi district in U.P. There is a mound in the south of the said village having a rich store of earthen wares of the early medieval period. Besides pottery some stone sculptures of the same period were noticed during the course of exploration.

An image of Lord Viṣṇu has been placed on a lotus pedestal in a standing pose. His three arms are broken, and one hand is held in a protection — imparting pose. The broken arms holding *gadā*, *cakra* and *śāmkha* are placed near the deity. *Cakrapuruṣa* and *Samkhapurusa* are standing in the right and left sides respectively. Goddess is standing behind the *Cakrapurusa*. Some devotees are seen standing with folded hands. A lion and an elephant are seen in the porch, and above them a *vinā* holder and *Mālā* holder are engraved near the deity. A little above the image of Viṣṇu's fragmentary trimurti is visible. The Gaṇeśa image near the deity is broken. From a broken foot of Surya, it appears that the image of the Sun god was also placed near the main image.

Similar other image of Lord Viṣṇu was discovered at Khajuraho which has been discussed in detail. — D.D.K.

82. Srivastava, A.L. :— *Indian Art Motifs.*

BMA, XXXIII-XXXIV, 1984, pp. 11-18.

The ideas of man, translated by him into figure and form through the pictorial art, are well within the grasp of each and every person of the world irrespective of his tongue and time. Natural objects and flora and fauna represented in painting and sculpture, are easily understood by all. Similarly, the onlooker through the mirror of art gets himself acquainted with various moods of human life—pleasures sorrow, anger etc. thus art serves as the

bridge between the physical and metaphysical worlds. Art is said to be the vehicle of religion. How art works and how it originated all this has been discussed in this paper. — D.D.K.

83. Srivastava, Rani :— *Mathura Kalā ke Do Naye Abhiprāya (Two New Identification of Mathura Art. (Hindi)).*

BMA, XXXIII-XXXIV, 1984, pp. 19-24.

Mathura Museum has a rich store of art, architecture, sculpture and other antiquities of different religions of India. The author felt two fascinating motifs which remained unattended so far. These are the coffin-boxes of Lord Buddha and the temples with sikhara during the first and second centuries A.D.

The auspicious motifs of the Buddhist sects were a turban, cakra, tri-ratna, throne, Baudhi-tree, parasol etc. Similar symbols have been found in the Gandhāra Art, but at some places in Gandhar there are coffin boxes indicating the last journey of Lord Buddha. Such boxes have been preserved at Lahore, Peshawar and Calcutta museums. An elaborate account of this symbol has been furnished.

Indian temple is the second topic discussed in this paper. Indian temple architecture was simple before the Gupta period. Mathura art has no traces of a sikhara on the temples. The Bauddha and Jaina religious buildings have their own symbols but no god or goddess of the Hindus have been inscribed at these places, and we have to analyse the anecdotes of the Hindus found in Bauddha and Jaina literature. For example a Bauddha pillar at Mathura Museum (No. 76-40) represents the worship of Bodhisattva's crown by two chouri bearing devotees. This pillar has a tenon on the top. Similarly the fragments from Jamalpur mounds, Lucknow Museum, Gandhara art, temples in N.W.F.P. have traces of temples with sikhāras. The Kuśāṇa ruler of north-west brought with them fire worship. Fire altars had temple like tops on these sacred places. This may be taken as the genesis of temple sikhara. — D.D.K.

4. Sundara, A. :— *Temples and Sculptures from Bilichodu.*

Rang, 1983, pp. 253-256.

Bilichodu is a small village in Davanagere taluk, Chintradurga

District. The village is important because it contains some interesting temples and unique Jaina sculptures. There are four temples locally known as Īśvara temple, Kadle Basavanna temple and Bommalinga temple group (two). The Īśvara temple is of stylistically c. 9th A.D. It was renovated and enlarged in the c. 11th century A.D. The īntel has a graceful bas-relief Gajalakṣmī, and *amrita* is poured on its head by the elephants. There is also a fine bas-relief of seated four armed Siva with Pārvatī by the side and Nandi behind, on either side of Śiva-Pārvatī are three men including a *yogi* in one group and *pustaka-pīṭha* in the other. In the *sabhāmandapa* are two note-worthy sculptures of Sūrya and Lakṣmī-Nārāyaṇa, of the 11th century A.D. Another unique sculpture represents Pārvanātha with Dharmēndra Yakṣa and Padmāvatī Yakṣī and two serpents beneath them. — D.D.K.

85. Tiwari, Maruti Nandan Pd. :— *A Note on the Images of Bāhubalī in the State Museum, Lucknow.*

BMA, XXXIII-XXXIV, 1984, pp. 47-49.

The State Museum, Lucknow possesses an amount of Jaina sculptures. Of these, two sculptures represent Bāhubalī, the second son of Jina Rśabhanātha. When Rśabhanātha renounced the world, a struggle broke out between Bāhubalī and his step brother Bharata Cakravartin. Bāhubalī emerged as victor, but he at once renounced the property and turned as ascetic. He performed rigorous penance and obtained *kevala-jñāna* (omniscience).

Of the two images housed in the State Museum, Lucknow, one is on display while the other is in the reserve collection. A full description of these two has been given. Besides this description of 57 foot high statue of Bāhubalī in different places has been given. — D.D.K.

III — EPICS AND PURĀÑAS

86. Arjunwadkar, Leela :— *Women in Didactic Fable and Popular Tale in Sanskrit.*

ABORI, LXV, Pts. 1-4, 1984, pp. 155-161.

The study is based on the *Pañcatantra*, *Hitopadeśa*, *Śukasaptati*, *Vetālapañcavirīśati* (a part of *Kathāsaritsāgara*), *Vikramārakacarita*. The picture of women as reflected in these texts stresses, with unmistakable cynicism, the black and vicious side. Still the attitude towards her is ambivalent, because her good points are, also glorified. Literature of the type of the *Arthaśāstra*, *Kāmasūtra* and *Dharmasūtra* might perhaps give a more realistic picture of woman's life. The *Vetālapañcavirīśati* appears to the author to be just an intellectual exercise in concocted situations than any real picture of life. A survey of texts has been analysed in this paper. — M.R.G.

87. Bahurkar, V.G. :— *The Sāṃkhya as Depicted in the Mahābhārata.*

Rm, XI-XV, 1979-1983, pp. 315-322.

See Under Sec. XII-B.

88. Banerjee, Manabendu :— *Devi-Purāṇa on Indian Art.*

Pur., XXVI, No. 1, 1984, pp. 11-20.

The *Deviapurāṇa* is one of the upapurāṇas and deals mainly with variform means of worshipping *devī* and her extraordinary exploits. It contains 128 chapters and adds valuable materials to the history of Śaktism. The nucleus of this Purāṇa is the overlordship of demon *Ghora* and his annihilation by the Great Goddess. According to R.C. Hazra, the lower limit of *Deviapurāṇa* is 850 A.D. and the upper limit as calculated by him is the 6th century A.D. and it was composed in the eastern region of India and most likely in Bengal. It contains high standard of sculpture, building and some constituents of fine arts.

In chapter 2 mention is made of great festival organised by

Candravati, demon Ghora's wife, on the occasion of her husband's arrival at Kuśadvīpa. At that time extensive decoration and fine and vast structures were made. A highly luminous town named Vaivasvati is said to be constructed on a hill and surrounded by many trenches. The walls and arched doorways of a town were made of bright copper and looked so glaring that it could be described as a Fire City. Similarly it contains different types of fine arts etc. — D.D.K.

89. Bhattacharya, Ram Shankar :— *A Few Purānic Passages and Views Wrongly Understood by Modern Scholars.*

Pur., XXVI, No. 1, 1984, pp. 40-62.

Some glaring mistakes have been made by modern scholars in the translations or explanations of Purānas (including the epics). A few examples of wrong translations and views are given to draw the attention of the scholars interested in the Purānic studies. These examples would show that a sound knowledge of Sanskrit as well as of Purānic tradition is essential for carrying fruitful research in the Purānas. The learned author of this paper has discussed 26 words where some Western and Indian Scholars have committed mistakes. Among the Western scholars most important are Wilson, F.E. Pargiter, John Davies, M. Winternitz etc. Example No. 1 indicates that Wilson took *Manortha* for *Mānartha*, which is with any sense. Similarly other errors have been noticed and discussed in this paper. — D.D.K.

90. Bhattacharya, Ram Shankar :— *Devistotram with Notes.*

Pur., XXVI, No. 1, 1984, pp. 1-10.

The *Devistotra* has been derived from *Bṛhad-Dharma-purāṇa*, *Pūrvakhaṇḍa* 22/4-11. The *devas* being affiliated by Rāvaṇa exalted *devī*. Being pleased *devī* appeared before them in the form of a *kumāri* and advised them to worship Durga, so that she, being awakened, could enable Rāma to kill Rāvaṇa. Accordingly, Brahmā with the *devas* came to the earth and found a little girl sleeping on the leaf of a *Bilva* tree. Brahmā recognised the girl as an incarnation of *devī* and exalted her by uttering the stotra. So she came to be

aroused by this eulogy and consequently Rāma being favoured by the grace of *devī*, became highly powerful and killed Rāvana.

All the eight verses have been translated into English and some grammatical notes have been given on them. — D.D.K.

91. Gopal, Krishna Kanti :— *The Nārada-Purāṇa on Bauddhālaya.*

Pur., XXVI, No. 1, 1984, pp. 21-32.

According to some verses in the *Nārada-purāṇa*, a *dvija* who enters an abode of the Buddhists can not attain absolution even by performing hundreds of expiations. The Buddhists are pronounced to be heretics (*pāsāndins*), because they are revilers of the Vedas. Hence a *dvija* should not see them, as they are expelled from the *dharma*.

The Puranic passages reflect divergent views about the Buddha and Buddhism, which at times are mutually conflicting and difficult to reconcile. An important point in the Puranic criticism of Buddhism is that it opposed to the Vedas. In many Puranic passages the Buddhists are criticised as being revilers of the Vedas. It is interesting to note that the Puranas did not denounce everything connected with Buddhism. The Bodhi tree acquired high respect as a religious object. R.C. Hazra has very convincingly determined the history of the inclusion of the Buddha in the list of the ten incarnations of Visnu, and the *Padma*, *Līlīga*, *Varāha*, *Matsya* and *Garuḍa* Purāṇas accepted the Buddha as an incarnation of Visnu. — D.D.K.

92. Handa, Devendra :— *An Interesting Image of Vāmana from Haryana.*

BMA, XXXIII-XXXIV, 1984, pp. 43-45.

See Under Sec. II.

93. Panda, Jayanti :— *Dadhīca.*

VIJ, XXII, Pts. 1-2, 1984, pp. 51-55.

Among the sages and seers of the past who paved the destiny of the country, Dadhīca tops the list. He is well known for his sacrifice for suffering humanity. He is pictured as the son of a

fire-priest Atharvan and is regarded as the founder of sacrifice. He first gets Agni, offers some sacrifice and prayer to gods. He is the disciple of Indra who taught him the science of *Madhuvidyā* and *Pravargyavidyā* and instructed him to keep it strictly secret, failing which he could lose his head. He was decapitated as he revealed the science of *Madhuvidyā* etc. to the Aśvins, the twin gods, who had replaced his head with a horse's head. The equine head was utilized by Indra to fashion the terrible weapon *Vajra* for slaying ninety-nine Vṛtras, his sworn enemies. This story appears in the *Mahābhārata* also where he is pictured as the son of Bhṛgu, born of his lustre in penance. — D.D.K.

94. Pollock, Sheldon :— *Ātmānām Mānusam Manye : Dharmākūtam on the Divinity of Rāma.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 231-243.

Being freed from captivity, Sītā is forced to undergo the ordeal by fire in order to demonstrate her chastity. At this moment Brahmā and Śiva alongwith the Lokapālas came before Rāma to remonstrate with him. As Rāma was omniscient god, hence there was no need to ascertain the truth of his wife's protestations of fidelity.

According to Muir this chapter, as it now stands, could not have formed part of the original *Rāmāyaṇa* (Original Sanskrit-texts, London, 1874). Similarly, according to Van Daalen Rāma's divinity was obviously inconsistent with the concept of Rāma as a truly human hero, we can safely assume that Rāma was utterly human in the original *Rāmāyaṇa*. Similar other views have been discussed elaborately in the paper. — D.D.K.

95. Ray, Anamika :— *A Note on the Javanese Brahmānda Purāṇa in the Light of Prasat Kandol Dom Inscription of Indravarman.*

Pur., XXVI, No. 1, 1984, pp. 63-67.

The inscription under review was originally published by G. Goedes in his monumental work *Inscriptions du Cambodge*. It was discovered from Prasat Kandol Dom situated very close to Prah Ko in the province of Sutnikom. It has 97 verses in the

inscription, of which 84 verses are composed in Sanskrit while the rest are in the local Khmer language of Kambuja.

The inscription describes the military achievements of Indravarman who is stated to have conquered Cinadeśa, Campadeśa and Yavadvīpa. But the greater part of it is devoted to the intellectual achievements of Śivasoma. The name of Śivasoma is also mentioned in the Slok Kar Thom inscription, in which he is stated to have been the preceptor of King Indravarman. The article indicates the literary and cultural phenomenon in the lands of South-East Asia. — D.D.K.

96. Shukla, K.S. :— *Newal Terracottas Depicting Rāmāyaṇa Scenes.*

BMA, XXXIII-XXXIV, 1984, pp. 29-32.

See Under Sec. II.

97. Thakur, Upendra :— *The Rāmāyaṇa in South-East Asia.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 131-153.

Attempts to survey and prove that Brahmanism was the spring that fed the fountain of culture in South East Asia and for East of which the main source were the two epics — the *Rāmāyaṇa* and the *Mahābhārata*. The two Sanskrit epics have deeply influenced the total South-East Asian Culture. The story of *Rāmāyaṇa* was very much popular all over the countries of South East Asia and tries to prove that impact of Brahmanical religion, culture, language and art may be seen on their civilisation as is evidenced through archaeological remains, analysis of languages, inscriptions and monuments. In Indonesia, when Muslims appeared on the scene, the Brahmanic spring dried up and the fountain remained an ornamental relic of the past. In Indo-China, however, this current never stopped inspite of the onrush of Islam. It continued to thrive as before with modifications as per desires of the indigenous races whom it has constantly endowed with higher and higher elements of civilization. Concludes that Brahmanism alongwith its inseparable element - the *Rāma Kathā* still survives as a living force in Cambodia, Thailand, Campā (Vietnam), Burma and the solitary island of Bāli, leaving a trail of memorials behind. — N.K.S.

98. Tripathi, Gaya Charan :— *Hayagrīva as Demon and God in Indian Mythology.*

Rm., XI-XV, 1979-83, pp. 493-503.

The paradoxical nature of Hayagrīva and the mutually contradictory narrations of the Purānas regarding his nature are seriously taken note of by the *Devībhāgavatam*, an upapurāṇa of later origin. It tries to bring sense into the legend of Hayagrīva by synthesizing the two opposite older versions : the one with Hayagrīva as a divine figure and the other with Hayagrīva as a demonic character. It narrates the story of a demon Hayagrīva who pleases the Mother Goddess by his penances and wishes to be immortal when she wants to grant him a boon. On being told by the Goddess that death is inevitable for everybody born on this earth, he wishes that he may only be killed by another Hayagrīva. Hence Lord Viṣṇu formed the body of Hayagrīva and killed the demon Hayagrīva. — D.D.K.

99. Twived, Vrajavallabh :— *Purāṇānām Nūnamāgamamūlakatvam* (Sources of the Purāṇas are Āgamas). (Sanskrit).

Pur., XXVI, No. 1, 1984, pp. 3-15.

The words Āgama and Nigama chiefly denote the Tantra and the Veda respectively. The Original Āgama is regarded as beginningless and is said to be the source of the Sāṃkhya, Yoga, Pāñcarātra, and Pāśupata śāstras. An attempt is made here to prove that like the Vedas, the Āgamas are also the source of the Purāṇas; in other words the Purāṇa is the amplifier (upavrmhaka) not only of the Vedas but also of the Āgamas.

That some of the chapters of the *Agni-purāṇa* are based on the *Hayaśīrṣa* and other Āgamic works. It is evident that the subjects like the construction of *prāsādas*, *mandiras*, idols etc. belong to the field of the Āgamas.

A large number of the Purāṇic subjects (e.g. the *Pūrta* acts) are originally Tāntric in character. Purāṇic chapters dealing with these subjects are undoubtedly based on some Āgamic words.

Chapters dealing with the Śaiva philosophy are found in the *Nāradiyā* and other Purāṇas. Some of the verses in these chapters are found even in the works of Śaiva teachers. Hazra also opines that some Purānic chapters are based on the Tantras. In the Śānti-parva, Sāṃkhya, Yoga, Pañcarātra, Pāśupata and the Vedas are regarded as authoritative. The view of some scholars that the Tantric influence is not to be found in the Purāṇas composed before 800 A.D. is untenable.

It is remarkable to note that the line of teachers of the Pāśupata School is found in the *Vāyu-Purāṇa*. The *Garuda-Purāṇa* is found to contain a few chapters which deal with Tāntric matters. It is however to be accepted that though both the Vedas and the Tantras are the sources of the Purāṇas, yet the Vedic religion has been given a prominent place in the Purāṇas.

Though there exists acute opposition between the Śaiva Āgamas and the Vaiṣṇava Āgamas, yet Purāṇas are not in favour of this opposition. Purāṇas lay much stress on the identity of Śiva and Nārāyaṇa.

The Purānic assertion that Lākula and other Tāntric śāstras are delusive seems to be influenced by some of the statements of Śaṅkara and his commentators. The authoritativeness of the Śaiva, Vaiṣṇava and Śākta Āgamas is found to have been expressly declared in the Purāṇas.

The current Purāṇas were not composed by the followers of the Pañcarātra, Pāśupata and Śākta schools. They were composed in Vedic tradition; their authors were those persons who took the Āgamas as authoritative and who followed the rites and customs prescribed by the Smṛtis. That is why a Purāṇa is said to be *Vedasammitam* as well as *Āgamaiḥ Suvibhuṣitam*. — Author.

IV — EPIGRAPHY AND NUMISMATICS

100. Ali, M. Amjad :— *A Note on the So-called Vishnukundin Coins.*
JNSI, XLV, Pts. 1-2, 1983, pp. 51-52. —

The present paper describes four coins which have *simha* on their obverse and *śāṅkha* with lamp-stand and sun rays on the reverse. The coins are made of silver, copper and bronze. The attribution of these coins is difficult due to the absence of legend on these coins. According to author, their close resemblance to Scytho-Sassanian and Ephthalite coinage suggests a definite foreign influence. We know the latter issued coins bearing *śankha* (shell) and sun. The author attributes two die-struck coins of these four coins to the Pallavas and one cast coin to the Viṣṇukundins, who might have imitated the Pallavas. Because the author is of this opinion that the casting of the coins in ancient India was indigenous where as die-striking was introduced by the outsiders. — B.K.

101. Bailey, H.W. :— *The Pointed Top of a Stūpa.*
Rm., XI-XV, 1979-83, pp. 31-34.

The inscription in North-Western Prakrit (Gāndhārī) in Kharosthi script of Seṇavarma king of Odi, cites the name of his stūpa-monument as *Eka-Kūṭa* 'one peaked' written in line 1 'eka-*ude* *thuve*' (*thuve* = stūpa), in line 2 'eka-*kude*' and locative singular 'eka-*kudami*' and line 3 'eka-*udo*.'

The word *kūṭa* as part of a stupa is recorded in Buddhist Sanskrit and Chinese texts as the late L. de la Vallee-Poussin noted in his article *Staupikam* in the Harvard Journal of Asiatic Studies. In Buddhist texts *kūṭa* is found in Buddhist Sanskrit and Prakrit. Thus Khotan Śaka has *grja kūla*-and *grda-kuṭi*. The author of this monograph has presented a valuable history and morpho-phonemic changes of this word in languages i.e. Iranian, Chinese, Turkish etc. Words in different languages have been discussed in this article.

— D.D.K.

102. Bandyopadhyay, Samaresh :— *The Reverse Legends on Some Coins of Kaniṣka.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 238-243.

P. Gardner described a copper coin of the Kuṣāṇa king Kaniṣka I as follows :—

Obverse : PAOKA : NHPKI. The king standing at an altar.
 Reverse : POBOYO : Buddha seated facing, cross legged; arms in posture of benediction. .

According to A.K. Coomaraswamy, the intended reading of the reverse legend is *Go (tama) boydo*. According to Mukherjee, "the preceding word *srgo* or *sogo* obviously alludes to Śākyā tribe". Buddha was known by the name Gautama prior to his enlightenment and hence when the figure of the Buddha is depicted in a posture of benediction, as has been the representation of the Buddha on our coin, it is little expected that the name Gautama would be mentioned.

The British Museum Coin (No. 36) of Kaniṣka I, published by Gardner is described as follows :—

Obverse : King standing to left by an altar; holds in left hand spear; right hand extended over altar; barbarous inscription PAO KANHPKI.
 Reverse : Buddha, standing facing, nimbate; his right hand raised as in teaching; in left, wallet; inscription in the right field from top to bottom OΔYOBOY; in the left field from top to bottom CAKAMA.

Gardner takes the legend as a transcript of Advaya Buddha Śākyamuni and this interpretation has been fully discussed in this paper. — D.D.K.

103. Bhattacharyya, S.C. :— *Mainamati Copper-Plate of Viradharadeva.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 17-28.

Bhattacharyya had the opportunity to examine photographs of some of the Mainamati Copper plates in London in 1968. The

photographs (both sides) of the Mainamati copper plate of Viradharadeva suffered due to the excessive and indiscriminate use of the chalk-powder on the surface of the inscription before the snaps had been taken. Only one side of the inscription has been published so far. This side was illustrated by a photograph published in one of the brief reports on the Mainamati excavations by F.A. Khan. Some inaccuracies in Khan's report have been correctly pointed out by Sircar, although his statements are also not free from discrepancies.

The inscription comprises 28 lines of writing of which 11 lines occur on the obverse and the remaining 12 lines on the reverse. It is in Sanskrit and in prose throughout. The script belongs to a relatively advanced stage of Proto-Bengali phase of the 13th Century A.D. The present grant records the endowment of two plots of land, together amounting to 17 patākas inclusive of market places etc. in the name of the deity Śrī-Vasudeva under the name Śrī-Ladha Mādhava by Virādharadeva, a Chieftain of a small principality around the present Comilla district of Bangladesh. Sircar has tried to associate him with the dynasties of Harikaradeva Rañavāinkamalla (Śaka 1141) of Pattikera and Damodaradeva (Śaka, 1158, 1165) and Daśarathadeva who succeeded in ousting the Senas from Vikrampura. — D.D.K.

104. Chaudhary, K. :— *Dionysos of Indo-Greek Coins — A Study.*

JNSI, XLV, Pts. 1-2, 1983, pp. 119-133.

This paper gives an analysis of the problem of identification of Dionysos depicted on the Indo-Greek coins. It provides a detailed discussion of the coins in question and also the context in which, their re-identification is necessary. Megasthenes recorded three Dionysos. He informs that there were three individuals of this name who lived in different ages. It also analyses the evidence of Megasthenes in the reference of these Indo-Greek coins. A Greek text called *Dionysiaca* by Nonnus is also of great importance for the identification of Dionysos on the coins of Indo-Greek. According to Nonnus, Balarama as warrior met Dionysos in Egypt. The deity Dionysos has previously been identified by other scholars with Sūrya, the Holi festival, Kṛṣṇa, Manu, Śiva and with tribal god of

Mundas. The author is of the opinion that Dionysos may be identified with Balarama. Both the deities were associated with fertility and agriculture, both were great warriors and both loved drinking. This identification helped in establishing close link between Herakles and Vāsudeva-Kṛṣṇa. The paper also examines the coin of Agathocles, found from Al-Khanum. — B.K.

105. Dasgupta, Kalyan Kumar :— *New Varieties of the Audumbara Coins.*

JNSI, XLV, Pts. 1-2, 1983, pp. 23-26.

It describes four new Audumbara coins which are struck in silver. They belong to the Bull-Elephant variety, bearing the usual Kharoshthī and Brāhmī legends on their obverse and reverse sides respectively. All these four coins differ from the pieces which are known to us earlier, and thus they represent new varieties. Being in a good state of preservation, the coins have enabled us to obtain a better glimpse of the devices, motifs and legends on them. Aesthetically they are impressive and represent the indigenous numismatic art at its best. Moreover, by carrying the epithets *bhagavata* and *rājarāja* on them, these new pieces alongwith the earlier ones, have established on a firmer footing the theory that the word *Mahādeva* stands for the name of an Audumbara chief, and is not a title. These coins also confirm that these monetary issues of *Mahādeva* cannot be attributed to the Vemakas. Two coins are linked with each other by common reverse dies, thereby showing that they were manufactured not only in the same period, but also at the same mint or workshop. Ancient die-links are very rare and thus these are valuable additions to the numismatic repertoire of ancient India. — B.K.

106. Dasgupta, Kalyan Kumar :— *Indian Coins and Coin Symbols.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 41-70.

Rapson's Indian coins (1897) has given a vivid description of coins found in the Harappan culture. Punch-marked coins of more than 600 varieties have been found in India. Theobald, is the first person to examine and resolve them into 6 classes. 1. Human figures, 2. Implements, arms and works of man, including stūpas,

bow and arrows, 3. Animals, 4. Trees, branches and fruits, 5. Symbols connected with solar, planetary or Saivite worship. 6. Miscellaneous and Unknown. Such marks have been found in West Asiatic art repertoires. For example, the fantastic animals like one on the coins of the Vrsnis and the Agras (bull's body with an owl's head) have their equivalents or nearest relatives in the early arts of Greece and Persia. All these art symbols are seen in the art of Sanchi-Bharhut-Bodhgaya. This phenomenon, however, does not suggest any borrowing but points to a very common origin, thus strengthening the thesis regarding the existence of an 'Ancient East' of which India was an active member. The author has furnished a large number of such articles in India and abroad which can safely be remarked as our heritage. — D.D.K.

107. Gokhale, Shobhana :— *Silver Coins of the Yadavas of Devagiri.*

JNSI, XLV, Pts. 1-2, 1983, pp. 59-62.

The Yadavas of Devagiri played an important role in the medieval history of India. They started their career as feudatories of the Chalukyas and they assumed imperial status after defeating their sovereigns by the end of 12th century. The Yadavas ruled as far as Malva in the north and Maharashtra and Karnataka in the south. They issued number of coins in gold and silver. In the present paper three coins of king Bhillam V and Singhanadeva of this dynasty are published. According to authoress the Yadava silver coins were fairly advanced in technique and referred to in Yadava inscriptions and contemporary Marathi literature. — B.K.

108. Gupta, L.C. :— *Prajāpati Akhyasya : A New Name in Kuṇinda Coinage.*

JNSI, XLV, Pts. 1-2, 1983, pp. 16-19.

The paper presents for the first time forty Kuṇinda coins, discovered from Ambala district of Haryana, bearing the Kharoshthī legend 'Prajāpati Akhyasya'. Some of these coins are minted in brass, some are steel coins and rest of the coins are of copper base having a thick brass plating. In author's opinion the real name of the issuer of these coins was Prajāpati Akhyasya and his title was Amoghabhūti which is given on the obverse side of the coins. — B.K.

109. Jha, V.D. :— *Recently Found Coins and Chronology of the Nalas.*

JNSI, XLV, Pts. 1-2, 1983, pp. 46-50.

The history of Nala rulers of Chkrakūta (Bastar-Koraput) region is primarily based on the epigraphic and numismatic evidence. The names of only four early Nala rulers viz. Varāharāja, Bhavadatta, Arthapati and Skandavarman have been found so far. It was supposed that Nalas of Bastar-Koraput region were lost in abeyance after Skandavarman. But the Aihole epigraph of Chālukya Kirtivarman (A.D. 567-597) and Rājim inscription of Vilasatunga indicate the Nala's paramountcy over the region of Chhattisgarh in 8th century A.D. This contention is corroborated by four gold coins of two kings named Nandanarāja and Stambha. These coins, found in Kuliā hoard, are similar to those of early Nala rulers so far as device, shape, size, weight and metal is concerned. These coins, struck on the pattern of the coins of Nalas of Bastar-Koraput, have been found alongwith those of earlier Nala rulers. The coins are described in the present paper and the author also fixes the chronology of the later Nala rulers who ruled up to the middle of the eighth century A.D. — B.K.

110. Krishna Kumar :— *The Copper Hoard Implements in the National Museum, New Delhi — A Typological Study.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 169-178.

It is a typological analysis of the copper hoard implements preserved in the National Museum, New Delhi. This study is based upon the photographic evidence of the copper hoard implements lodged in the National Museum. States that eversince the first copper hoard was discovered in 1822, a large number of copper hoard objects have been reported from different parts of the country. The discoveries have shown that Copper Hoard Culture once flourished over a vast stretch of the Northern, Eastern and Central India. Provides tool typology as : Flat Celt with nine subtypes; Shouldered Celts with three subtypes : Harpoon with three subtypes; Spear Head with two subtypes; Antennae Sword with four subtypes. Among fragments included are : Hatchet,

Bar Celt and Anthropomorph. Excludes two hilted swords and a pair of spatulae also available in the hoard from the category wise description as these tool types have never been noticed in any Copper Hoard tool- complex of the proto-historic times. Concludes that their physical examination may supply further information on the subject. — N.K.S.

111. Krishnan, K.G. :— *Two Inscriptions on Kanyadana.*

Rang, 1983, pp. 121-124.

Three groups of people described as *agara-janangal*, *bhātṭas* of the distant regions, and *grāma-janangal* met at the instance of the King Sāvana Uḍaiyar and Gāṅgeyarāyar in the premises of the Korravāliśvara temple at Kōvilūr, in Tamil Nadu. They met with a view to define the norm for marriage among the Brāhmaṇas with reference to the gold and silver to be utilised for the bride's ornaments. It was decided that only eight *Kalañju* of gold and eight *Kalañju* of silver should be collected by the bride's party from the bridegroom's party before arranging for the marriage. It was also stipulated that those who transgressed this decision with a view to acquire wealth will be ex-communicated.

Different categories of Brāhmaṇas of the Padaivīṭu-rājya signed an agreement to the effect that marriages should be conducted only as *Kanyādāna* and not by giving or taking gold. Similar other reforms have been discussed. — D.D.K.

112. Krishnappa, M.V. :— *Weights and Measures in Early Mediæval Karnataka.*

Rang, 1983, pp. 185-187.

See Under Sec. XI.

113. Kuppuram, G. :— *A Fresh Survey of the Chola Coinage in South India (A.D. 850-1300).*

JNSI, XLV, Pts. 1-2, 1983, pp. 166-173.

Between the ninth and thirteenth century the Cholas held their supremacy over Southern India and parts of Island countries in the South Asian continent. In the midst of the rich epigraphical

wealth of the Imperial Cholas; there has been a lacunae in the coin findings as only a small number of Chola coins have been found so far. The present paper provides a survey of the Chola coinage between A.D. 850 to 1300. The coins of Parāntaka I, Ariñjaya, Uttama Chola, Rājarāja, Rajendra I, Rājādhirāja I and Kulottunga Chola I have been discussed in the paper. — B.K.

114. Lahiri, A.N. :— *The Medieval Trend in Numismatic Art as Exemplified by Indo-Sassanian Coins.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 93-102.

The Indo-Sassanian coins remained in circulation from about 500 to 1100 A.D. They came in plenty from various parts of North-Western India, Rajasthan, Gujarat and Magadha. Sassanian coins had a very wide circulation in North-Western India and Sind, because of the extention of Sassanian power and Sassanian political influence around those regions. The Ephthalite or White Hunas copied the Sassanian-type coins and made them popular in India. These coins may be grouped into three broad classes, according to their respective sizes and thickness. And this classification has been elaborately discussed in this article. — D.D.K.

115. Madan, A.P. :— *Whether Dantidurga, the Rāstrakūta Came in Clash with the Araba.*

VII, XXII, Pts. 1-2, 1984, pp. 248-252.

See Under Sec. VI.

116. Mehta, R.N. & Kantawala, S.G. :— *Bhoja — Step-Well Inscription.*

JOIB, XXXI, No. 2, 1982, pp. 379-383.

Bhoja, a village in the Padra taluka of Badodara district in the Gujarat state have a fine step-well built of sand stone pillars and architraves as well as brick masonry in lime concrete. The walls are plastered with lime. On the eastern side a beautiful inscription is seen in a niche which is a record of its construction.

The inscription is in Sanskrit. It bears the Samvat 1554. Sultan Mahmud was the ruler. Under his rule, the son of Mahiya, probably

Kajaraja of Chauhanas was ruling. Under him, an officer called Bhupa Narayana was the overlord of 84 villages of Vrddha-Bhoyaja. Srikrasnada was the minister who belonged to the Disavala Bania caste. Viratmaja a businessman and the descendants of Bhala were liberal donors towards the construction of this step well. This step well was constructed possibly by the business magnate Aja and the ruler Kaja. The images of Brahma and Visnu are there. This step-well which is presided over by Varuna – the destroyer of physical, mental and spiritual pangs, is constructed to enable the Brahmins to carryout their work. — J.P.G.

117. Mirashi, V.V. :— *Siva-Srī as an Epithet of the Sātavāhana Kings.*

JNSI, XLV, Pts. 1-2, 1983, pp. 117-118.

See Under Sec. VI.

118. Mirashi, V.V. :— *Risthal Stone Inscription of Prakāśadharman.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 315-324.

An inscription was discovered while digging the foundation of a house at Risthal, a Village, about 9 Kms. north of Sītāmāū in the Mandasor District of Madhya Pradesh. It consists of 29 verses written in Sanskrit. The inscription refers itself to the reign of the Aulikara King Prakāśadharman. It records the religious and charitable works of the kings at Daśapura (modern Mandasor) and those of his minister Bhagvaddosa at Risthal. It contains the date 572 when the king caused a temple constructed and named the god in it Prakāśeśvara after himself. The date refers to the Malava Samvat, later known as the Vikrama era. The inscription opens with a verse invoking the blessings of Siva in the Ardhanārīśvara form. The next verse is in praise of Prakāśadharman and genealogy of Prakāśadharman. The history of Aulikar family is given. He performed several religious and charitable works. Rājyavardhana constructed a large tank and many temples at Daśapura. Then narrates the victory of Yaśodharman-Visnuvardhana at Mandasor. This establishes a link between the two inscriptions and testifies the relation between Prakāśadharman and Yaśodharman. Some other important events of history have been discussed in this article. — D.D.K.

119. Mishra, B.N. :—'A Note of the So-called Buddhist Inscription on the Stone-Slab from Malhar' By Dr. S.K. Pandey — A Retrospection.

PPB, XII, Nos. 1-2, 1984, pp. 115-118.

A Stone-slab inscription from Malhar is in the possession of Registering officer of Bilaspur (M.P.). The letters of the inscription are not in relief but are deeply engraved. The learned author has given his notes as it is seen in its photograph as he could not have the original inscription. It has created a controversy between S.K. Pandey and B.N. Mishra. Pandey thinks that "the letter denoting (d) and a dash (-) before the second line have no connection with the inscription, which Rohini Bajpai has read as *dhākalatasa*. In fact, this sign denotes either the date or age of the boy. Pandey thinks that 21 denotes the date of the inscription or the date of Isināga. Mishra gives his remarks that the age of boy is a matter of remote possibility. Similarly there are some more words where both the erudite scholars give different interpretation. The inscription is supposed to be of 1st or 2nd century A.D. — D.D.K.

120. Mishra, Vina :— *Tripuri se Prāpta Senavamīśāsakon ke Sikke aura Mrñ mudraen* (Seals and Coins of Sena Rulers Found During the Excavation from Tripuri). (Hindi).

JNSI, XLV, Pts. 1-2, 1983, pp. 40-45.

The archaeological excavations (1967-71) at Tripuri in district Jabalpur (M.P.) yielded nine coins and two seals of Sena rulers which indicate that the rulers of this local family ruled the region before the region of Bodhi dynasty. Probably the kings of the Sena family had the right to issue their own coins. These coins were similar to their fabric and design with the Bodhi coins. However, the Bodhi coins have the title of Maharaja for the kings but such type of titles are absent from the Sena-coins. Two terracotta seals of king Mahāsena II and the coins of the king Yaśasena, Sundarasena, Mahāsena I, Sujethasena and Mahāsena II have been found during the above mentioned excavations which are described here. These kings of the Sena dynasty ruled the Tripuri region during third-fourth century A.D. — B.K.

121. Mitragotri, V.R. :— *Harmal Hoard of Silahara Silver Coins.*
JNSI, XLV, Pts. 1-2, 1983, pp. 53-54.

Harmal hoard of silver coins was discovered in Pednem, taluka of Goa in 1979. This hoard consists of 100 silver coins weighing on an average 1.8 grams. Earlier a brief note on these coins was published and it was considered that the coins belong to c. 750-820 A.D. of Silahāra period. But in the present paper the author is of the opinion that these coins from Harmal hoard cannot belong to (750-820) but to Anantadeva's period (i.e. 1100 A.D.). The coins have on the obverse a *trisūla*, Sun and Moon. Two letters also occur on this side while on the reverse the legend *śridara* is inscribed. According to author the discovery of these coins belonging to Anantadeva's period from Southern Silahāra branch is an important discovery in the history of Silaharas. — B.K.

122. Mukherjee, B.N. :— *Media of Exchange in Trade of Mid-Eastern India (c. A.D. 750-1200).*

JNSI, XLV, Pts. 1-2, 1983, pp. 159-165.

See Under Sec. XI.

123. Mukherjee, B.N. :— *An Interesting Scytho-Parthian Coin.*

JNSI, XLV, Pts. 1-2, 1983, pp. 27-30.

It throws a light on a Scytho-Parthian silver coin which had been found earlier with hoard in the Swat region of Pakistan. The obverse of the coin depicts an enthroned female and an inscription in the Greek language and script which may be read as *Basilisses Theo-tropou (in exergue) Machenes*. On the reverse side of the coin the figure of Zeus is shown and a Prakrit legend in the Kharoshthi script is written as *Rajatirajasa Mahatasa Moasa*. The author is of the opinion that Machenes was a Indo-Scythian or Scytho-Parthian ruler of inter alia the Taxila area for some time in about the first half of the 1st Century B.C. If she flourished in the period of Maues and had family relationship with him, she was at the time of striking of the coin concerned his regent or co-ruler. From these point of view, this coin is very important to the students of the history of Scytho-Parthian activities in the Indian subcontinent. — B.K.

124. Mukherjee, B.N. :— *So-called Silver Coinage of Śaśāṅka.*
JNSI, XLVI, 1984, Pts. 1-2, pp. 98-100.

The author is of the view that the silver pieces known now as Sasanka coins may not have been actually issued by him. It is not suggested that he did not or could not have minted genuine silver coins. His submission is that there is as yet at our disposal no sure evidence of the historicity of the silver specie of Śaśāṅka. The two silver coins published by Bhattacharya may be imitations and not products of Śaśāṅka's mints. The same thing may be expressed about two silver coins bearing the name of Śaśāṅka now in the Varendra Research Museum and one similar piece found during an excavation at Comilla which seems to betray an irresponsible adoption in silver of Śaśāṅka's coin-devices. — P.G.

125. Mukherjee, Dolly :— *A Note on Some New Coins of the Audumbaras and the Yaudheyas.*

JNSI, XLV, Pts. 1-2, 1983, pp. 20-22.

The paper introduces for the first time two copper coins of the Audumbaras and three copper coins of the Yaudheyas. The coins of the Audumbaras show on their obverse as usual a large leafy tree in railing with the forepart of an elephant and also the figure of a lion, three-arched chait ya and Kharoshṭhi legend *Rano Rudradasasa Odubarisa*. On the reverse of these coins a square and single storied temple on a platform is depicted. A trident with axe, river symbol and Brahmi inscription Odubarisa are also there.

The coins of the Yaudheyas have on their obverse the figure of single headed Kārtikeya, holding a spear in his right hand and an uncertain object with a square handle between the deity and spear in his hand. Left hand rests on the handle of a sword or staff. The reverse side of the coins depicts a deer before a temple. *Svastika* and some indistinct symbol are also there. The legend in Brāhmī on the obverse is fragmentary probably intended for *Svāmino Brahmanyā devasya Kumārasya*. — B.K.

126. Murthy, A.V. Narasimha :— *Coin Terms Mentioned in Mānaumi Chaupada.*

JNSI, XLV, Pts. 1-2, 1983, pp. 174-179.

Mānaumi Chaupada (Mahanavami Chaturpada) a Kannada work

of Nanjundayya was composed in about 1730 A.D. The poet flourished under Krishnarāja Odeyar, the Mahārāja of Mysore state. The verses glorify the Odeyar rule and also comments on the various officers of the Mysore palace. It has small section dealing with Chinavayya who was a mintmaster of the Mysore palace. While praising his proficiency in the knowledge of mints and coins, the author mentions a large number of coin terms which are of great interest to students of numismatics. In the present paper these terms are examined and identified. — B.K.

127. Murthy, A.V. Narasimha :— *Some Problems of Karnataka Coinage.*

Rang, 1983, pp. 145-150.

A perusal of the numismatography of Karnataka reveals that study and research of the coins of ancient and medieval Karnataka are not quite encouraging. Except for a history of Karnataka coinage which presents an up-to-date and connected account from earliest times to the end of the Mysore Odeyar dynasty no other reference work is available on the subject. The punch-marked coins are the earliest extensive currency of ancient India. They were in circulation in Karnataka too. It has been surmised that the northern punch-marked coins migrated to south of India including Karnataka, during the Mauryan or post-Mauryan period. Excavations at Banavāsi and other places have located some pre-Sātavāhana-period. Roman coins were found at Chandravalli. Different types of coins were prepared in Karnataka by different rulers and all this story is available in this monograph. — D.D.K.

128. Murthy, S.S. Ramachandra :— *Śrīkūrmanātha Temple Inscription — A Study.*

Rang, 1983, pp. 113-120.

See Under Sec. V.

129. Narayanan, S. Sankara :— *The Kanchipuram Inscription of Jatā-Choda Bhīma and Rājarāja.*

Rang, 1983, pp. 65-100.

See Under Sec. VI.

130. Narayanan, S. Sankara :— *A Scene of the Soma's Redemption on an Indus Seal.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 331-342.

The subjoined seal was discovered more than forty years back at Mohenjodaro. E.J.H. Mackay published his views regarding the scene depicted in the seal together with a plate of it. It has attracted the attention of many scholars, like John Marshall, Mortimer Wheeler, Bridget and R. Alchin, N.N. Law, A.D. Pusalkar, D.D. Kosambi, S.R. Rao, Buddhprakash etc. The archaeologists assign this seal and Indus civilizations to a period between c. 2800 and 2200 B.C., while on the linguistic grounds, the *R̥gveda* is believed to be not much earlier than 1500 B.C. The story of the Soma's redemption is found in the *Yajurveda Samhitās* also which are considered to be later than the *R̥gveda*, by the modern researchers. In this paper an attempt is being made to survey briefly some of the important views of Veteran scholars and to understand the scene more fully.

Mackay describes this scene of a goddess, or a nude spirit, having a pair of horns standing under a pipal tree. John Marshall thinks it to be a pipal tree. Similarly different scholars have expressed different views but no final decision has been declared. — D.D.K.

131. Ota, S.B. :— *A New Type of Rāma Taṅkā (Hanumān Carrying Mountain Type) Without Legend.*

JNSI, XLV, Pts. 1-2, 1983, pp. 77-78.

The paper describes a *Rāma-Taṅkā* purchased by the author from a copper smith at Varanasi. The token depicts on the obverse Rāma and Sītā on the throne with Lakṣamāna, Bharata, Śatruघna and Hanumān. On the reverse side flying Hanumān is depicted with a mountain holding in his right hand. In his left hand he holds a mace. The token is without any legend and according to author, it is significant because probably this specimen is the first evidence of *Rāma-Taṅkā* which does not have any legend. — B.K.

APIGRAPHY & NUMISMATICS 65

132. Padigar, Shrinivas V. :— *Significance of Lād Khān Temple Inscription.*

Rang, 1983, pp. 135-144.

Much literature has come forth on the chronology of Chālukyan temples but the discrepancies have not come to rest. A perusal of different views expressed on the problem, indicates that there has been consensus in at least that the Lād Khān temple of Aihole cannot be assigned the first place in the chronological chart of Chalukyan monuments. An analysis of the four inscription engraved on the temple was made and it was realised that there are three possible ways of interpreting its meaning. Each inscription was examined from various angles to test its credibility. It was found that interpretation No. III C stood the test of scrutiny. Accordingly, it was surmised that the inscription refers to the sums of money to be paid to the Mahājanas of Aihole. Lād Khān temple was originally a semi-religious building for the use of public. — D.D.K.

133. Patel, T. Dayananda :— *Representation of Gods on the Vijayanagar Coins.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 113-117.

The representation of gods on Vijaya nagar coins (1336-1642 A.D.) is most prolific and they portray on the obverse and reverse of coins in prominent way, occupying a major portion of the coin. The numismatic study reveals that they honoured both the Śaivita and the Vaiṣṇavita faiths. A survey reveals that many gods and goddesses such as Hanumān, Garuḍa, Venkatesvara, Bālakṛṣṇa, Lakshminārāyaṇa, Lakshmi-Narasimha, Śrī Rāma, Saṅkha-cakra, Boar and Sarasvati-Brahmā (all belonging to Vaiṣṇavita faith), and Uma-Mahesvar, Bull and Durga (Saivita faith). Although the kings favoured the Vaiṣṇava religion, but they never neglected Śaiva deities who were family gods of the first dynasty and issued Saivita coins. — P.G.

134. Poonacha, K.P. :— *Discovery of Brahmi Inscription at Brindavan (Madan Mohan Temple Complex).*

Rang, 1983, pp. 131-134.

A huge mound lies on the right bank of river Jamuna almost

to the west of Brindavan town. The southern portion of this mound is occupied by Madan Mohan temple complex representing some unique local influence in its architecture. On the northern side of the mound are available the cognizable remains of brick structures exposed due to heavy erosion jets out from the mound. Different types of bricks have been used for the construction which almost correspond to the bricks of the Mauryan, Śunga and Kuśāṇa bricks. Two identical inscriptions inscribed on the bricks have been discovered from the north-eastern corner of the mound. The engravings are supposed to be during the later part of the 3rd century B.C. or early part of 2nd century B.C. — D.D.K.

135. Ramesan, N. :— *The Starting Point of the Eastern Ganga Era of Kalinga.*

JAHRS, XXXVIII, Pt. 1, 1983-84, pp. 109-146.

See Under Sec. VI.

136. Ramesh, K.V. & Iyer, S. Subramonia :— *Rajpur Copper Plate Grant of Paramāra Naravarman.*

Rang, 1983, pp. 105-112.

The copper plate grant edited here was discovered in the village Rajpur in Rajpur Tehsil, West Nimar District, Madhya Pradesh. It is at present deposited in the State Archaeological Museum at Indore. The plates were copied in November 1974. The set consists of three copper plates strung together to a copper ring, the characters employed are Nagari of the 12th century A.D. and the language is Sanskrit. The record abounds in many types of orthographical peculiarities and aberrations. The record is partly in prose and partly in verse. The first date is Vikrama 1148 and the second date is Vikrama 1177. The charter states that while Rāṇaka Raṇadhavala-dēva was camping at Amareśvaratīrtha, he granted two villages to Nāyaka Mādhavadevaśarman. The details of the grant was conveyed to the imperial Paramāra king Naravarman. Some other grants also have been discussed in this paper. — D.D.K.

137. Rangaraju, N.S. :— *Punch Marked Coins in Karnataka.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 19-20.

The paper reports the discovery of punch-marked coins from Chikasindogi in Raichur district in 1978. This is the largest hoard of the punch-marked coins found in Karnataka so far. The coins were kept in a globular copper vessel and an earthen pot. The copper pot has an inscription in Brāhmī characters which reads *Chantasa* alongwith the *śrivatsa* and *nandipada* symbols. On palaeographic grounds the inscription belongs to the 2nd-3rd century A.D. and hence the coins in question should be either earlier or atleast contemporary to the inscription. As per the first report, the coins are circular, square, rectangular, etc. They contain four to five symbols. The hoard is expected to throw welcome light on the dating and significance of the punch-marked coins in Karnataka. Further it may also throw light on the fact whether they are locally manufactured or imported from North India. — P.G.

138. Ray, Anamika :— *A Note on the Javanese Brahmanā-Purāṇa in the Light of Prasat Kandol Dom Inscription of Indravarman.*

Pur., XXVI, No. 1, 1984, pp. 63-67.

See Under Sec. III.

139. Reddy, B. Muralidhar :— *Four Sātavāhana Coins from Ujjain.*

JNSI, XLV, Pts. 1-2, 1983, pp. 31-35.

It describes four coins of later Sātavāhanas which are now preserved in the Bharati Kala Bhawan of Ujjain. These coins are from surface collection and picked up from the old ruins of ancient Ujjain. Amongst these coins two are made of copper, one is of silver and the other one is of potin. They belong to Gautamīputra Sātakarṇi Vāsishthīputra Pulumāvi and Vāsishthīputra Sātakarṇi respectively. The coins of silver and potin of these rulers have been found for the first time at Ujjain region. Copper coins possess on their obverse a standing elephant with upraised trunk, Ujjain symbol. On one coin the traces of *śrivatsa* are also visible. On the reverse side of both the coins tree in railing is depicted. The

silver coin shows on its obverse the bust of king with legend in Brāhmī. The reverse side has a crescented Ujjain symbol, six arched hill, sun and river symbols.. Circular Brāhmī legend is also there mentioning the name of Vāsishthiputra Pulumāvi. The fourth coin has standing elephant facing right with its trunk upraised on its obverse. The legend in Brāhmī is *Siri Satakarni*. On the reverse side is Ujjain symbol with a pellet in each orb. These coins are important and unique findings from Ujjain for the history of the Sātavāhanas. — B.K.

140. Reddy, Varikuti Venkata Subba :— *A Copper Coin of Chola King Rāja Rāja the Great.*

JNSI, XLV, Pts. 1-2, 1983, pp. 57-58.

The copper coin described in the present paper was found in a village of Parkasam district in Andhra Pradesh. The coin is circular in shape which bears on one side the figure of standing king. The other side shows seated figure of the king holding śankha. The legend is *rāja rāja* which enables us to ascribe the coin to *rāja rāja* of Imperial Cholas (985-1015 A.D.). He minted the coin in pure gold, silver and copper. The present type of coinage issued probably first by the Pāndya kings was copied by *rāja rāja*, the Chola king. The motifs on the *rāja rāja* coins show gradual deterioration which indicate that these coins were continued even after *rāja rāja* for a long time. — B.K.

141. Sampath, M.D. :— *Divē Āgar Plates of Gaṅga Durvinita.*

Rang, 1983, pp. 81-87.

A set of five plates measuring 21 x 8 cm. were discovered in the village Divē-Āgar in the Srivardhan Taluka of the Kolaba district. The charter records the royal grant of the vrtti formed of the one forth of the village Chūrūra and Tolavakunṭa-tatāka, both included in Kovalāla-visaya, to Sēna - sarman of Kautsa-gōtra and Vājasanēya-Śākhā. Paralkunte is stated to have been one of the fields in the lands endowed. The grant is in Sanskrit prose except for the imprecatory verses attributed to Manu as in the Penugonḍa and Sāsankōta plates of Mādhavavarman. Palaeographically the plates can be assigned to c. 6th century A.D. and it proceeds to record

that Durvinita granted *vr̥tti* exempting it from all taxes to Sēna-Sarmā. The officers of the Ganga kingdom and the Brāhmaṇas are mentioned as the witnesses to the grant. Durvinita's victorious deeds have been discussed in this paper. He was a great scholar who wrote some books and a commentary on *Kirātarjuniya* of Bhāravi, who was his contemporary. — D.D.K.

142. Sharma, I.K. :— *Western Ganga Jain Vestiges at Tippuru District Mandya.*

Rang, 1983, pp. 233-240.

An account of inscriptions which provides some data of the Jaina remains that existed prior to 8th century A.D., in ancient Gaṅgāvādi, is briefly stated here as a necessary prelude to the new finds. In the heart of Gaṅgāvādi Jaina vestiges were found for the first time. These discoveries prove that the heart of Gaṅgāvādi has Jaina rock architecture. The rock cut workings at Tippuru, though on a meagre scale, appeared a few decades earlier to Vallimalai. The tradition of building brick *basadis* (*Chaityālayas*) continued during the times of Ganga rulers. The brick vestiges purely, of Jaina order, were first of their kinds in the region, when the art of building elaborate stone temples was well established by the Ganga Craftsman. — M.R.G.

143. Sharma, Savita & Tiwari, Maruti Nandan :— *Siva on Kuśāna Coins.*

JNSI, XLV, Pts. 1-2, 1983, pp. 134-149.

The icons and portraits on the Kuśāna coinage include the deities drawn from various pantheons of India and other countries. In the present paper a detailed study of Siva on Kuśāna coins is attempted and it is clear that Siva undoubtedly enjoyed the most favoured position on the Kuśāna coins. He has been represented in aniconic, theriomorphic and human forms. The rich iconography of Siva on these coins suggests that the cult of Siva was one of the most flourishing cults during the Kuśāna period. Different iconographic forms of Siva are represented on the coins of Viśva, Kaniska, Huviṣka and Vāsudeva. On the coins of later Kuśānas the iconographic form of two armed Siva holding noose and trident

and accompanied by bull is found. Development of Śiva's icon on the Kuśāṇa coins shows ambivalence in respect of keeping strictly to iconographic tradition. The representation of Śiva with its various features, and particularly with three faces, indicates that Śiva was conceived as Mahādeva, the great god, and hence the distinguishing features of different deities were amalgamated in one god called 'Oesho' on Kuśāṇa coins. — B.K.

144. Shastri, A.M. & Gupta, C.S. :— *Note on a Coin of Damabhadrā from Pauni.*

JNSI, XLV, Pts. 1-2, 1983, pp. 107-111.

Few years back V.V. Mirashi published a coin from Bhandara district of Maharashtra and attributed it to a chief whom he called Dimabhāga on the basis of his reading of the legend. Mirashi took Mauryan Brahmi and accordingly proposed to date the coin about the close of the third century B.C. Being the earliest known inscribed coin datable to the post Mauryan and Pre-Śātavāhana period and consequently of great numismatic significance, the coin has been noticed by various scholars. Recently, Mirashi has revised his previous reading of the legend on this coin in the light of two coins of a certain Satyabhadrā from Bhandara published by Ajay Mitra Shastri. The present paper discusses in detail the revised version of the description of the coin given by Mirashi. — B.K.

145. Shukla, B.C. :— *A New Gupta Inscription from Kauśāmbī.*

BMA, XXXIII-XXXIV, 1984, pp. 25-28.

A newly discovered inscription from Kauśāmbī is engraved on a slab of sand stone. It is broken at many points, as a result of which some lines and letters are missing. Two Buddha figures are shown on either flank of the slab. The figure on the right flank is seated on lotus pedestal in *bhūmisparśa mudrā*, and the figure on the left flank is also shown seated on a lotus pedestal. The fingers of the right hand are placed over those of left hand symbolizing the *dharma-chakra-pravartana* (turning of wheel). A similar slab of sand stone with Buddha figures, Dharmachakra and the inscription of Kumaragupta I has been discovered from Mankumar, a place in Karachhana sub-division of Allahabad District. It is stated in the

inscription that the installation of Buddha image was performed in Gupta-era 129 during the reign of Kumaragupta I. The language of the present inscription is Sanskrit. The tops of the letters are ornamented with triangular hooks but some are shown with a small horizontal line. This shows the intermixing of different styles of writing of Gupta-Brahmi letters.

Unfortunately, no personal name is available in the record, hence it is very difficult to deduce from it any positive historical result, however, the author has also mentioned some other alternative dates for this inscription. — D.D.K.

146. Singh, A.N. :— *The Rhinoceros Slayer Type of Kumāragupta I and its Significance.*

JNSI, XLV, Pts. 1-2, 1983, pp. 150-151.

On the basis of the rhinoceros-slayer type gold coins of Kumāragupta I some scholars earlier expressed their views that Kumāragupta was in occupation of Assam. It indirectly suggests that the issue of this type by the king refers to his conquest or reconquest of the Assam region. It was also suggested that Kumāragupta's kingdom included Assam and he may have visited this part of his empire to hunt rhinoceroses and later commemorated this expedition through the issue of his coins. The author of the present paper is of the opinion that there is no reason to deduce any political or military conclusion from this coin types of Kumāragupta. The author is also of the opinion that there is no substantial evidence which can indicate the visit of Kumāragupta to Assam for hunting of rhinoceros. Because the present habitat of the rhino need not taken to show that Kumāragupta went to a particular region to hunt these animals, as the rhino was extensively distributed in different parts of India. — B.K.

147. Singh, Narsingh Narayana :— *Prācīna Uttara Bhāratīya Sthāniya Śāsana ke Paripreksya men Nigama Sikke. (Nigama Coins Based on the Administration of Ancient Northern India). (Hindi).*

JNSI, XLV, Pts. 1-2, 1983, pp. 102-106.

In ancient India the coins have been issued by the kings and

also by the traders, *śrenis* and *nigamas*. Numerous coins issued by the *nigamas* have been found from Panjab, Taxila, Kauśāmbī, Vidiśā, Allahabad, Vaiśālī, Mahiṣmatī etc. In ancient Indian literature the economic corporate organisations are mentioned as *śrenis* or *nigamas*. Some coins of 3rd century B.C. recovered from Taxila have the legend *nigama*. From Kausambi the coins of *Gandhika Nigama* have been found. Probably these coins were issued by the perfume-dealers who were living there. The coins of other *nigamas* have also been found from the same place. Some coins have the names of the cities, e.g., Kauśāmbī, Tripuri, Vidiśā, Airana, Mahiṣmati etc. These coins were issued by the organisations of traders of those cities. Many literary and inscriptional references of these *nigamas*, are available which throw a welcome light on these economic organisations. — B.K.

148. Singh, O.P. :— *An Inscribed Gold Punch-Marked Coin.*

JNSI, XLV, Pts. 1-2, 1983, pp. 13-15.

In spite of literary references to gold punch-marked coins, their physical findings are extremely rare. In the present paper the author describes a gold punch-marked coin which was found from a village in district Azamgarh. The coin has on its obverse, pellet surrounded by four semi-circles, *Śrīvatsa* symbols, linga, arches and one reversed 's' shaped symbol. A minute figure of elephant also occurs and the legend in Brāhmaṇi is *Janapūga*. The reverse side of the coin is blank. The sides of the coin are cracked. It is punched only on one side. According to author, the general tendency of the present numismatists is that no credence should be given to gold punch-marked coins. Naturally the genuineness of the present coin may be doubted by the scholars. The author, therefore, suggests that the present gold punch-marked coin should be thoroughly and chemically examined. — B.K.

149. Singh, O.P. :— *Syncretic Icons of Śiva on Gold Coins of Huvishka, Vasudeva and Kanishka.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 78-85.

In the light of the features revealed by the close scrutiny of the reverse device of a gold coin of Kaniska, it would be interesting

to trace the iconographic development of the *Ardhanārīśvara* form of Śiva. The arguments advanced by some scholars against this identification are not convincing and healthy. These are simply a negation of truth. It would therefore, be futile to agree with. J.Cribb, Savita Sharma and M.N.P. Tiwari that the appearance of the developed left breast is due to poor engraving. The die-cutter actually puffed up one breast of the figure to show what distinguishes woman from man. It is decidedly a representation of *Ardhanārīśvara* form of Śiva. The author further suggests that scholars who regard three-headed Śiva with four arms as the reverse of the gold coins of Huviṣka have not revealed a proper iconographic significance of deity. A close scrutiny testifies that the figure is four headed; the *rudrākṣa* and *yajnopavīta* are clearly visible; the wrists are decorated with bangles, the deity is decked with tiger-skin and standing in *dvibhangā* pose. The four heads recall us the story of Tilottama in the *Mahābhārata* which refers to the formation of four faces of Śiva in the four directions, four faces and four heads revealing terrific and peaceful aspects of deity. We find still more curious figure of five headed Śiva on the reverse of a gold coin of Huviṣka which also has been very well explained by the learned author. — P.G.

150. Sircar, D.C. :— *Indological Notes.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 168-185.

Two stone inscriptions have been discussed in this article.

1. Risthal Inscription of Aulikara Prakāśadharman, 512 A.D.

This inscribed stone was discovered in 1983 in the village of Risthal about 9 km. north of Sitamau Tehsil, Mandsaur District. The inscription is of great importance for the history of Daśapura since it reveals the name of an as yet unknown king of a new branch of the Aulika dynasty. The inscription begins with a stanza in adoration of the god Piṇāki, while verse two introduces the reigning monarch under the name Bhagavatprakāśa. He was the Senāpati of a king and later became a king. The main object of the present eulogy is to record the excavation of a tank named Vibhiṣaṇa-saras and also the erection of a Śiva Temple, both for the religious merit of the king's grandfather Vibhiṣaṇawardhana. Another important and pious act of the same king is the construction of the temple of

Prakāśeśvara at Daśapura, which became a notable object in the whole of Bhāratavarṣa. Some other temples and schools also were established by Prakāśadharman. The inscription gives a vivid description of his reign and battles with the Hūṇa kings.

2. **Pallankigrama grant of Irivabedāṅga Satyaśraya.**

The author of this article had an opportunity of examining a two-plate charter of above noted king (997-1008 A.D.), son and successor of Taila II (973-97 A.D.), who founded the later Cālukya house. King Irivabedāṅga had made a grant of village in favour of Brahmana named Madhubala of the Kausīka gotra. The gift land was a group of villages forming a territorial unit. Its boundary and other particulars have been discussed in order to show the magnanimity of the king. — D.D.K.

151. **Sohoni, S.V. :— *The Repousse Pieces of Mahendrāditya etc.***

JNSI, XLV, Pts. 1-2, 1983, pp. 152-158.

Number of gold repousse pieces have been found from the Chhatisgarh region of Madhya Pradesh. These pieces are of gold and are blank on the reverse. They belong to three distinguished groups; (i) bearing the legend Śrī Mahendrāditya, (ii) with the legend Śrī Prasannamātra and (iii) Carrying the names of Varāharāja or Bhavadatta or Arthapati - all three being names of rulers of Nala dynasty associated with Bastar district of Madhya Pradesh. Prasannamātra is also known from his copper plate grants and seals. He was a ruler with headquarters at Sarabhapura in South Kosala. The identity of Mahendrāditya is yet to be established finally. In the present paper these repousse pieces are discussed in detail and the author concludes that it would be more correct to regard these repousse gold pieces as *puttalikās* and not units of currency. A *puttalikā* is more of an ornament and motive for its manufacture is purely commercial and not administrative. — B.K.

152. **Srinivasan, L.K. & Rao, Shivananda Ventaka :— *A New Tamil Inscription from Bāhūr, Pondicherry.***

Rang, 1983, pp. 101-103.

Śrī Mūlanāthasvāmi temple at Bāhūr can be assigned to the

transitional phase between the late Pallava and early Cōla epochs. The place Bāhūr figures in the copper plates of Pallava Nripatunga as Vidyāsthāna. There are a good number of inscriptions of the Rāshtrakūta king Krishna III and of the Cōla Kings like Rājarāja, Rājendra, Kulottunga and Vikrama Cōla, which attest to the importance of the temple. A recent discovery is an inscription in Tamil language and characters of 11th century and dated in the 16th year of Rajendra Cōla I (A.D. 1012-44).

It records the deliberations of the assembly of Vāhūr regarding the collection of the tax called ēri-āyam. The village was administered by an assembly through a number of committees. All the working, rules and regulations, punishments etc. have been discussed in this article. — D.D.K.

153. Tewari, S.P. :— *Note on a Verse of the Inscription from Kudarkot.*

Rang, 1983, pp. 89-94.

In epigraphia Indica, VI, Keilhorn has edited stone inscription from a place called Kudarkot, District Etawah, U.P. This inscription of the seventh century A.D. is in praise of Simhavāhini Durgā. Kielhorn had ably read, transcribed and translated as follows. "Ever triumphant is handsome-faced Durgā who approached by the blue necked (Siva), shining with her broad hips, and accompanied by the lion and by Kārttikēya, is like the range of the snowy mountain, which is frequented by peacocks, beautiful by broad ridges (and full of caves of lions)." The words like *nilakantha*, *nitamba-tata* and *guhā* are endoured with double-meanings and thus they display the Slesa type of speech. The learned author has resolved the Samāsa in another way and suggests it a case of *Samāsokti* which, as per Mallinātha, is applied in case where the potentiality of the adjective is capable of suggesting the sense (*bhāva*) which is not otherwise stated in words (*a-prastuta*). — D.D.K.

154. Thapalyal, Kiran Kumar & Lal, Makkhan :— *Bhoja ke Rājatvakāla kā Nonahā Narasimha Lekha*
(*Nonahā Narasimha Inscription of Bhoja's Reign*). (Hindi).

BMA, XXXIII - XXXIV, 1984, pp. 77-82.

A stone inscription was discovered from a mound near a

village named Nonahā Narasimha in district Kanpur. The village is situated on an elevated piece of land and the river Nonka flows near it. The archaeological explorations have found some articles of great antiquity. On the surface of this town broken tiles, earthen wares of different shades and colours and similar other articles have been excavated. Two temples have recently been build at this place.

The stone inscription is broken hence it is a very difficult to decipher and translate it into reality. However, the authors have noted some important names like Bālāditya, Subhāditya, Bhoja etc. It appears that Bhoja and Bālāditya were contemporaries. King Bhoja had ruled from 836 A.D. to 885 A.D. According to historical records king Bālāditya had three sons namely Ballabharāja, Vigraharāja and Devarāja. Bālāditya had no son named Subhāditya hence it is clear that this name in the inscription does not indicate his relation with Bālāditya. A king bearing this name has been found in the Guhila family but in the absence of any proof nothing can be ascertained with confidence. However, king Bhoja's régime has been ascertained without any controversy. — D.D.K.

155. Tiwari, S. :— *Coin and the History of an Unknown Ancient City of Narmada Valley.*

PPB, XII, Nos. 1-2, 1984, pp. 77-82.

See Under Sec. I.

156. Tiwari, Shanker Prasad :— *Madāvike : A Bhāgilāya (The Earliest Inscribed Coin).*

JNSI, XLV, Pts. 1-2, 1983, pp. 112-116.

Nadner in Budhni tehsil of district Sehore (M.P.) is an ancient site which yielded numerous inscribed coins of pre-Christian era. The present paper describes a coin which has the legend Madavike. Such type of coins were also published by A.S. Altekar and K.K. Dasgupta, but here the full and correct reading of the coin legend and the exact find spot of the coin is described for the first time. The paper also describes in detail another type of inscribed coin which has the legend Bhāgilāya. The author of the present paper

collected more than fifty Bhāgilāya-coins from the above mentioned site. These coins are classified here for the first time. According to author, five classes and nine varieties of the Bhāgilāya are known to us at present. The three varieties out of the nine now known have been published earlier, but the remaining six varieties have been brought into light for the first time. According to author, these coins are the first ever discovered punch-marked coins with legend on the back of the regular issue of the punch-marked coin. However, whether Bhāgilāya was the name of a king or of a people is not yet known. — B.K.

157. Verma, T.P. :— *A Note on the Reh Inscription.*

Rang, 1983, pp. 77-80.

G.R. Sharma of Allahabad University has published a fragmentary inscription on a piece stone Śivalinga from village Reh in the Fatehpur District, U.P. Reh is an ancient site, known to the archaeologists since long, about 96 km. west of Kauśāmbī on the bank of river Yamunā. This four lined broken epigraph is very well executed and well preserved except the fourth line and presents no difficulty in deciphering. Sharma's reading of the inscription is as follows : (Plate No. XII).

1. *Maharājasa rājarājasa*
2. *Maharītasa trātārasa dhammi*
3. *Kasa jayāntasa cha apra*
4. *(jitasa) Minanda (de?) rasa.*

There seems to be a colossal misunderstanding because Sharma considers the 4th line to be read as *Minander*, whereas the real date has been fixed as 1st century A.D. or the Kaniṣka era. All the possible dates have been discussed in this article. — D.D.K.

158. Verma, T.P. :— *A Quarter Stater of Kanishka.*

JNSI, XLV, Pts. 1-2, 1983, pp. 36-39.

The paper discusses the importance of a quarter stater of Kaniṣka which was recovered from Raibareilly district of U.P. This gold coin shows on its obverse the bearded head of the king with the legend in Bactrian script 'Great king of Kings Kaniṣka, the Kuṣāṇa'. On its reverse four handed standing Śiva is depicted. The verticle legend *oesho* and four pronged symbols are also there.

The whole motif is enclosed within a border of beads. Quarter staters of the Kuśāṇas are comparatively rare. Moreover, no coin of Kaniska is known to us so far which depicts king's head so prominently. According to the author the present coin is genuine and unique quarter stater of Kaniska and probably the only Kuśāṇa coin which has a head, not a bust of the king. — B.K.

159. Yadav, S.S. :— *A Rare Silver Coin of Samudragupta.*

PPB, XII, Nos. 1-2, 1984, pp. 83-84.

Samudragupta issued coins in gold only. As a matter of fact the coins of the Guptas are found mainly in gold, though the use of silver and copper was not quite unknown. The discovery of silver coins leads the author to presume that it might have been issued by Samudragupta and not by Chandragupta II. Altekar is of the view that Samudragupta had issued only gold coins. P.L. Gupta has also expressed the view that no Gupta king prior to Chandra Gupta II had issued any coin in base material. Altekar has referred to two copper coins discovered by R.D. Bajerji near Katwa in Burdwan District, West Bengal. These coins bore the figure of Garuda above on the obverse and legend "Samudra" below. On the basis of the legend and other details this coin appears to be the copy of 'Standard type' of gold coin of Samudra Gupta. Silver currency was started by Chandragupta I and followed by Samudra Gupta. — D.D.K.

V — GEOGRAPHY

160. Bajpai, K.D. :— *Contribution of Ancient Madhya Pradesh to Sanskrit Learning.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 1-31.

Divides Madhya Pradesh into three regions : Gopādri Malwa, Vindhya and Chāttisgarh. Relates contributions of each region under broad subject headings : Languages and dialects; Literature; The Āśramas; Rock Shelters; Classical Sanskrit and Prakrit Literature. Under Languages and dialects refers to the origin of Brāhmī script as a perveyor of Sanskrit and Prakrit literature. Among dialects refers to Brajabhāṣā-Mālāwī and Nimārī in Gopādri-Malwa region. Dialects of Chhattisgarh region are also named. Regarding literature, the author refers to Kālidāsa's *Meghadūta* in details discussing the variegated natural wealth of the region-fertile land etc. In support quotes from Kautilya's *Arthaśāstra* as well. Also relates the contributions of a few authors while residing in Ujjain and Vidiśā. Follows a description of contributions under Paramāras, Chandellas of Jejakabhukti, Kalchuris of Tripuri and Ratnapura. Includes a critical note on Bāṇabhaṭṭa as an Appendix elucidating claims of Madhya Pradesh as his birth place because of lively description of the region in *Harsacaritam*. — N.K.S.

161. Bajpai, K.D. :— *The Forester Rāma and the Location of Rāmagiri.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 309-314.

The *Rāmāyaṇa* of Vālmīki provides us with sufficient reliable evidence pertaining to the geography of the long stretch of land between Ayodhyā on the river Sarayu in U.P. and the southern part of Dandakaranya stretching through the present Bastar district of M.P. The geographical details of the *Rāmāyaṇa*, when studied alongwith those occurring in the works of Kālidāsa, Varāhamihira, Bāṇabhaṭṭa, Bhavabhūti, Rājaśekhara and others, lead to the conclusion that Rāma after leaving Chitrakūṭa (in the Banda District of U.P.) took up the south-eastern direction to reach Dandakaranya.

From Citrakūṭa he passed through the districts Satna, Shahdol, Sarguja, Bilaspur, Raipur and Bastar. There are several artistic panels of Gupta period, depicting Rāma's episodes of the forest at Nachna in the Panna District of Madhya Pradesh. After leaving Chitrakūṭa, Rāma passed through Dakṣina Kosāla (present Satna-Rewa Districts) Rāma, Sītā and Lakṣmaṇa stayed at a place called Ramgarh. This place can be identified with the Rāmagiri of the great poet Kālidāsa. Close to Rāmgarh site in the village Maheshpur on the bank of the river Ren (ancient Reṇukā). This is an important place and it was a religious centre during ancient period. — D.D.K.

162. Bhardwaj, O.P. :— *Restoration of Geographical Names in Medieval India.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 59-81.

Opens up with an undated praśasti from the region of the Gurjara Pratihāra king Mahendrapāla of Kannauj, which records the construction of a complex of three temples of God Visnu and the assignment of three villages, named as Yaksapālaka, Gejjara and Pāṭalā, for the *bhoga* identifying them to Jakhepāla, Ghaggar and Patran. Continues discussion on restoration and change in important geographical names illustrating Mohali to S.A.S. Nagar near Chandigarh, Daulatpur-Nasirabad in district Gurgaon to Carterpuri and of Ropar to Rupnagar. Adds the names of rivers such as Sutlej, Somb, names of mountains like Shiwalik ranges; names of Regions — Haryana, Pachhad, Sambhar and names of places like Ludhiana, Thanesar, Sonepat, Kamoda, Bilaspur, Bhatinda and Bayānā. Concludes that whereas normal restoration, refinement or amendments-whatever one call it-of a geographical name, however, deformed, transformed or changed it might be, is bound to increase the chaos and reduce the possibility of its easy identification in future a renaming would almost eliminate any such possibility by completely destroying the old name along with its linguistic and historical roots. — N.K.S.

163. Chatterjee, Subid :— *Pre-history of Arunachal Pradesh.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 29-40.

Arunachal is situated in the eastern part of the Himalayas

which is of comparatively recent origin in contrast to the peninsular India. It was originally submerged in an ocean known as Tethys which covered the entire Central Europe, Asia Minor, North India and Burma. Affinities in fossil remains in regions wide apart like China, Central Himalayas and Burma may be traced back to free migration in the ocean. The sea-bed ultimately rose to form the Himalayas and in this process the northern parts of the peninsular India were folded into mountainous ridges noticed in the Central Himalayas. The growth of man is said to have taken place simultaneously with this geological transformation around the close of Miocene Period, more than a million years ago.

Different scholars have tried to establish different theories and have come to a rough conclusion that third century B.C. can be held as the earliest limit for Indian megaliths which were introduced at later phase of neolithic culture perhaps contemporaneous with the beginning of iron age and rise of Magadhan imperialism. The alternative positions would suggest a much earlier beginning around the 7th-8th centuries B.C. explaining the difference between the megalithic cultures of southern and north-eastern parts of the sub-continent as being due to difference in origin the former owing its inspiration to the Dravidian and later to the Austronesians. Final word in the matter will have to wait further discovery of concrete facts. — D.D.K.

164. Chaudhari, Rita :— *Tāmralipti : A Celebrated Port of Ancient Bengal.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 103-116.

Tāmralipti was an important port town of ancient Bengal. It is at a distance of twelve miles from Hooghly. Vedic literature makes no mention of it. Tradition records that it was the capital town of the kings Momdhaja and Tamradhvaja of the peacock dynasty. The latter is known to have given battle to the Pāñdavas and their ally Lord Kṛṣṇa, but soon afterwards signed an amicable compact with them. *Mahābhārata* has mentioned its name in Bhima's *digvijaya* campaigns in the east. The Jaina Upāṅga, Kālidāsa and Dandin have mentioned its name. A Buddhist legend represents Prince Mahendra, the younger brother of emperor Aśoka as travelling by

ship from Pātaliputra to Tamraliti and thence to Ceylon. The Ceylonese chronicle, the Mahāvamsā mentions the journey of four envoys sent by king Devānāmpiya Tissa of Ceylon to Aśoka from Jambukola in North Ceylon to Tamraliti within 7 days. Emperor Aśoka also had visited the town. The port known to the classical world is evident from the works of Ptolemy, Pliny, Periplus and various Chinese travellers. The city with its wharfs, and quays, shrines, monasteries and urban establishments played in antiquity a very important role in linking up trade and culture between the east and the west. Though her importance as a port declined after the Gupta period, the name lingered for centuries with its vanished grandeur.

Unfortunately, the steady silting up of the Rupnarayan cut of it the channel linking Tamluk to the sea, gradually diminished her usefulness as a port and eventually sealing her fate. — D.D.K.

165. Handa, Devendra :— *Discovery of Buddhist-Stūpa at Asandh.*

VII, XXII, Pts. 1-2, 1984, pp. 218-220.

Asandh is a well known town of Haryana located about 32 km. from Karnal. Chautang Nadi, which has been identified with ancient river Drśadvatī, flows at a distance of 5 km. in north-east and north-west direction. The present name of the town may be derived from ancient Āsandīvat was the metropolis of Janamejaya Parikṣita I who had performed a horse sacrifice with Tura Kāvaseya as his priest. The sacrificial horse was tied at Āsandīvat. The antiquity of this town is archaeologically attested by the discovery of Painted Grey ware, a type of pottery associated with the Vedic Aryans. Kuśāṇa, Yaudheya and kota coins found from Asandh furnish evidence of the place having been in a flourishing state for about half a millennium, after the beginning of the Christian era. The so-called fort of Jarāsandha is there in a circular massive tower like mound rising a height of more than sixty feet. It resembles the Dhamekh Stūpa of Sārnātha. The perfectly round courses of the brick-walls, the general appearance and the height of the mound, however, leave no doubt its being a Buddhist Stūpa which seems to have been built during the Kuśāṇa period as indicated by the large sized bricks, the Kuśāṇa coins and pottery found from it. There

is no other trace of Buddhist association with Buddhism. Being a Vedic and early historic Buddhist site it deserves to be systematically excavated. — D.D.K.

166. Kale, V.S. & Rajaguru, S.N. :— *Some Observations on the Holocene Geomorphic History of Nandi River, Maharashtra.*

BDCRI, XLIII, 1984, pp. 111-118.

For the past few years geomorphologists and geoarchaeologists have been concerned with the riverine alluvium along the plateau rivers of Maharashtra. The River Nandi has been selected for observations. This river is a direct tributary of river Bhima in Ahmednagar of Maharashtra. The major tributaries of the Nandi river are Bilaora Nala and Dhabdhabi Nala.

The investigation of the Nandi river basin has been able to prove the antiquity of the Mesolithic industry in this part of Maharashtra. It has lent support to the inferences drawn by Rajaguru (1980) regarding the age of the Mesolithic industry of Inamgaon. Geomorphic studies in various basins of Western Maharashtra have revealed that the rivers were rejuvenated during early holocene. But till recently the exact period of the cessation of this phase was not established. The date and the situation of the shells from Akhoni have been able to tentatively indicate the period. Among the various environmental factors, it seems that changes in base level (Bhima here) and climate have determined the temporal variation in the load-discharge relationship and the Holocene stream behaviour of the Nandi river. Nevertheless, in view of the small catchment area and the low stream order of the river, it appears that the changes in the level of Bhima have been the major causative factor, rather than the climatic changes. — D.D.K.

167. Mazumdar, B.P. :— *Selection of Capital Cities in Ancient Northern India.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 117-139.

Taynbee found that accessibility for importation of supplies by water was the major factor in selection of capitals in different parts of the ancient world. V. Gordon Childe, D.D. Kosambi and

Sharma thought that the major factor for such a selection was availability of surplus food. A. Ghosh propounded the theory that pre-requisite for a city is an administrative and merchantile organisation, that is, the ruler and the merchant. The word *Rājadhāni* was not known to ancient India. *Kautilya* does not mention the word *Rājadhāni*. He only mentions the durga, the real capital of the ruler, and *Stāniyam* served as a capital only in emergency. *Amarakośa* also known no such word. *Halāyudha* in his lexicon clearly distinguishes between *pattana*, *nigama*, *putabhedana*, *pura*, all which mean a town and *Rājadhāni* or *Skandhāvāra*, which means a capital city. A survey of the capital cities in ancient Northern India shows that most of them were situated on the bank of a river. For example, *Pratisthāna* on the Godavari, *Dasāpura* on the *Mandasor*, *Suktimali* on the *Ken*, *Māhismati* on the *Narmada*, *Ujjain* on *Śiprā*, *Kauśāmbī* on the *Yāmunā*, *Śrinagara* on the *Jhelum*. Some times the rulers had to change their capitals. The Hindu *Sahis* of *Kabul* and the *Panjab* had to transfer their capital several times.

A true picture of a large number of ancient capitals has given. It concludes with the remarks that all the ancient capitals were selected from defensive and commercial points of view. Excepting a few small, none of the big powers, chose a sea-port as its capital. All capitals were selected in fertile lands while *Dhora*, *Patliputra*, *Kanauj*, *Mathura* etc. were within easily cultivate areas. — D.D.K.

168. Mehta, R.N. :— *Anhilwad Pātan and Merutungachārya*.

Rang, 1983, pp. 195-198.

See Under Sec. I.

169. Murthy, M.S. Krishna :— *Lakshminārāyaṇa Temple at Mudigonda*.

Rang, 1983, pp. 247-250.

See Under Sec. II.

170. Murthy, S.S. Ramachandra :— *Śrikūrmanātha Temple Inscriptions : A Study*.

Rang, 1983, pp. 113-120.

Śrikūrman is one of the famous Vaiṣṇava holy places in India

and is located about 25 km. from Śrīkākulam, headquarters of the same name on the east coast of Andhra Pradesh. The village derives its name from the temple of Śrīkūrmanātha located therein. The temple is considered as unique in that it has an anthropomorphic figure of god Viṣṇu in the form of tortoise. It can be dated back as early as c. A.D. 900 regarding its stylistic affiliation is considered as an Eastern Chālukyan temple in the border between Andhra and Kaliṅga. More than 175 inscriptions have so far been discovered from this temple and published in *Epigraphia India*, Vols. V and VI and *South Indian Inscriptions*, Vol. V. These epigraphs furnish a welcome light on the political, economical, social and cultural history of the religion. — D.D.K.

171. Ramamurthy, K.K. :— *Mukteśvara Temple-Kāñchipuram.*

Rang, 1983, pp. 289-292.

See Under Sec. II.

172. Rao, D. Hanumatha :— *A Somaskandamūrti Sculpture from Mārkaṇḍa, District Chanda in Maharashtra.*

Rang, 1983, pp. 275-278.

See Under Sec. II.

173. Sagar, A.P. :— *The Images of Nāga 'Muchilinda' and his Consort at Village Gulgāon, District Raisen (M.P.).*

Rang, 1983, pp. 241-246.

See Under Sec. II.

174. Singh, Sheo Bahadur :— *Lucknow Through the Ages.*

BMA, XXXIII-XXXIV, 1984, pp. 103-107.

Lucknow has a glorious part as a tradition of antiquity ascribes its origin to Lakṣmaṇa, the younger brother of Rāma, and the present name of the city is derived from a hypothetical Lakṣmaṇāvati or Lakṣmaṇapura. The Lachhman Tila is supposed to be the site of the ancient settlement and is doubtless one of the oldest, as evidenced by the discovery of painted Grey and Northern Black polished

wares (c 1100 B.C.-100 B.C.). The region of Lucknow probably formed part of the Kośala Kingdom in the 6th century B.C. It is alleged that the invading Greeks went to Saket in the 2nd century B.C. through this region. Different dynasties have been described by the author who held their sway over this famous town till it came under the Muslim régime. — D.D.K.

175. Sundara, A. :— *Temples and Sculptures from Bilichodu*.
Rang, 1983 pp. 253-256.
See Under Sec. II.

176. Tiwari, V.K. :— *Archaeology of Agra District*
BMA, XXXIII-XXXIV, 1984, pp. 67-76.
See Under Sec. I.

177. Trivedi, P.K. :— *Archaeology of Aguñchā*.
PPB, XII, Nos. 1-2, 1984, pp. 111-114.
See Under Sec. I.

178. Varnekar, Shridhar Bhaskar :— *Vaidarbhyam Aitihāsikam*
Nagaram-Vatsagulmam
(Vatsagulma. -A Historical
City). (Sanskrit).
Rm, XI-XV, 1979-83, pp. 523-526.

The Vidarbha state can be safely remarked as transcendental repository of Sanskrit literature. Eminent poets like Kālidāsa, Dāṇḍin, Rājaśekhara have insinuated this place in their respective works. In his *Daśakumārācarita*, Dāṇḍin has given a detailed story of Vidarbharāja. The doyen among Sanskrit scholars, Rājaśekhara had a great love for Vidarbhadreśa. The author of this monograph has made a comprehensive study with various approaches, history, description of important-pilgrim centres of this place. Vatsagulma and Kundanpur are the most important cities known to Sanskrit scholars. At present Baśīma in district of Mahārāstra is the most attractive place. The newly wedded pairs pay a visit to the Janardana temple at Vatsagulma ksetra. — D.D.K.

179. Verma, T.P. :— *A Note on the Reh Inscription.*

Rang, 1983, pp. 77-80.

See Under Sec. IV.

VI — HISTORY

180. Ali, Rahman :— *The Baghelas – An Appraisal.*

PPB, XII, Nos. 1-2, 1984, pp. 93-106.

The origin of the Baghelas is obscure. According to Garrick, the Baghelas are the representatives of the Bhar-tribe, but Tod opines that they were matrimonially related to the king of *maṇḍala* or *cedi maṇḍala* or *dāhal a maṇḍala*. Cunningham suggested that the Baghelas migrated from Gujarat under Vyāghradeva in Samvat 580 or 683, and later on they settled at Morpha near Kālañjara, and gradually became the masters of the land lying between Kalpi and Chunar. In due course Karnadeva annexed the valley of Tons and Rewa region along with the fort of Bandhogarh. In this context, however, we may refer to the traditions which indicate their migration from Gujarat sometime between 1143 A.D. to 1172 A.D. under Vyāghrarāja who is supposed to be the founder of Baghela dynasty. They have played a great role during the medieval and modern periods of Indian history with special reference to the State of Rewa (Akbar was born here) which revolted against the British rule (c. 13th to c. 19th cen. A.D.). The paper is well-supported by long genealogical tables. — D.D.K.

181. Chatterjee, Subid :— *Pre-history of Arunachal Pradesh.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 29-40.

See Under Sec. V.

182. Chattpadhyay, Aparna :— *Aśoka's Dhamma in the Light of Contemporary Society.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 257-261.

In R.E. IX. Aśoka says with reference to religious ceremonies performed by women, that ceremonies should certainly be performed, but those bear little fruit. That, however, is productive of great fruit which is connected with dharma, which he reveals as: Proper treatment of slaves and employees, reverence to teachers,

restraint of violence towards living creatures and liberality to Brāhmaṇa and Śramaṇa ascetics. These are termed as *dharmaśāṅgalas*. In R.E. III he repeats the same teachings. He says - commendable is the service of father and mother, commendable is liberality to friends, acquaintances, relatives, Brāhmaṇas and Śramaṇas; commendable is abstension from the slaughter of living creatures. Everywhere within his dominions his officers were directed, every five years, to go out on tour to preach among the people these religious instructions.

He tried to eradicate social evils. Aśoka emphasised showing due respects to Brāhmaṇas and Śramaṇas. In Manu we find condemnation of Brāhmaṇas who were not performing their Brahmanical duties and people should not make gifts to such Brāhmaṇa. A king should punish such Brāhmaṇas. As a result it seems, people in general lost respect for the Brāhmaṇa community, but Asoka was anxious that Brāhmaṇas should gain their original high status. — D.D.K.

183. Klejan, L. :— *The Coming of Aryans : Who and Whence?*

BDCRI, XLIII, 1984, pp. 57-72.

Here is a sincere effort by the author to establish the real abode of the Aryans. He has been investigating the archaeological remains of the Bronze Age catacomb graves of the Ukraine and South Russia, since 1951. In general these graves have been under study since the last century, and by now a total of no less than eight thousand graves have been studied. Their proposed identification with the Aryans was announced by the author on two previous occasions in 1979 at the Leningrad University and at the Hermitage Museum, and it was well received by the Soviet archaeologists and linguists dealing with the problem. The present paper is a translation of the first Russian publication containing the author's views. The learned author has quoted scores of books, articles of standard research, periodicals, different diagrams and sketches, and keeps the readers spell bound due to his vast erudition. He has discussed the possible archaeological traces of the Indo-Aryans as catacomb cultures of the Ponto-Caspian steppes, catacomb grave yards of the 2nd millennium B.C. in Palestine, Phoenicia and Syria, single graves and grave yards with catacomb cultural elements

— Artik, Norabac, Shah Tepe and Sumbar and similar other places.

The identification of catacomb people with pre-Vedic Indo-Aryans has implications outstretching the bounds of Indian history and some inferences permit us to make a closer search for the slavic ancestors. Apart from the Common Indo-European heritage, the Aryans have left many traces in Europe, Russia and different other parts of the world. — D.D.K.

184. Madan, A.P. :— *Whether Dantidurga, the Rāstrakūṭa, Came in Clash with the Arabs.*

VIJ, XXII, Pts. 1-2, 1984, pp. 248-252.

Al-Biladuri states that the Arab Governor of Sindh had sent expeditions to the kingdoms of Marwar, Broach, Ujjain, Mālavā and Bhinmal in 736-37 A.D. The confirmation of events is found in the Navasari plates of Pulakeśīrāja dated 739 A.D. which tell us that the Arab army had conquered the Saindhava, Kachchhella etc. and other kings invaded the district of Navasārikā. Pulakesin opposed it and, after a fierce battle, won a decisive victory. Thereupon, the famous Vallabha-Narendra (the feudal lord), conferred upon him the four titles, the Pillar of the Deccan etc.

Dantidurga the founder of the Imperial Rāstrakūṭa line, who was also a feudatory of the Chālukyas, is likewise described in his inscriptions as one who attained the titles of Pañcamahāśabda, Mahāśāmantādhipati, Pr̥thivivallabha and Khaḍgāvaloka. The title of Pr̥thivivallabha, Altekar suggests, was conferred upon Dantidurga by Śrivallabhanarendra (the Chālukya suzerain) in recognition of his services in collaboration with Pulakeśī-Avanijanāśraya. Different other eminent historians have supported these views but after a thorough scrutiny of different inscriptions it has been decided that there is no logic in giving to Dantidurga the credit of repelling the Arabs in association with Pulakesin but to conclude to the contrary that he never came in clash with the Arabs. — D.D.K.

185. Mahdihassan, S. :— *Ārya and Indra as Names and their Significance.*

VIJ, XXII, Pts. 1-2, 1984, pp. 21-24.

Like the Egyptians, Babylonians and Chinese there have been

people who called themselves Āryas and their earliest contribution has been the composition of Hymns of *Rgveda*. *Indra* was the designation of their chief God. The word Ārya has been taken to root *ar*, 'to plough' whence Ārya means cultivator, nobleman. The name *Indra* has as its root *indu*, drop, whence *Indra* means the Rain-god. But when these names were assigned, the Āryas were hunters, not cultivators. There is anachronism in the above origin of their names. *Ar*, in Scythian, an Āryan language, means fire-red, the colour of Dawn, and Ārya signifies protege of red sky-god. *Indra* as name has as its root *indh* 'to kindle fire'. He is the mover that generates fire and becomes promoter of fire, and fire is conceived as redness. What he promotes is redness in sky and becomes sky-god of Eastern sky and Ārya-Protege of red sky-god and *Indra* = Sky-god = Fire-red god. — D.D.K.

186. Mirashi, V.V. :— *Śiva-Śrī as an Epithet of the Sātavāhana Kings*.

JNSI, XLV, Pts. 1-2, 1983, pp. 117-118.

While discussing the identity of *Śiva-Śrī Pulumāvi* mentioned in an inscription at Vanavāsi in the Journal of Numismatic Society of India, Vol. XXXI, V.V. Mirashi pointed out for the first time that *Śiva-Śrī* was prefixed optionally to the names of Sātavāhana kings in inscriptions and legends on coins. But A.M. Shastri has a different view. He is of the opinion that the Sātavāhana king to whose name *Śiva-sri* was prefixed was different from him whose name was mentioned without it. In the present paper V.V. Mirashi further discusses his point of view and expresses his opinion that Āpīlaka and *Śiva-śrī* Āpīlaka are identical as Skanda and Śiva-Skanda. According to him, the Purāṇas in their genealogical list omit the epithet in the case of Āpīlaka, but use it in that of Skanda. The Purāṇas and coins have used it optionally in the case of Pulumāvi. The epithet was an honorific and was used optionally in the case of the Sātavāhanas. — B.K.

187. Mirashi, V.V. :— *How Many and Who were the Sons of Gautamīputra Sātakarṇi ?*

Rm., XI-XV, 1979-83, pp. 269-274.

Gautamīputra Sātakarṇi was a well known king in the

Sātavāhana family of Maharashtra. During the reign of his father called Śiva-Svāti the Śakas invaded Northern Maharashtra and Vidarbha, and occupied the districts of Poona and Nasik as well as the country of Vidarbha. Consequently, the Sātavāhanas had to leave their original capital of Junnar and to move to Pratishthana near Aurangabad. Gautamiputra rescued his family in this debacle. He won back the aforementioned territory from the Śaka Kṣatrapas and carried his arms far and wide north of the Narmada. A Nasik cave inscription of his son Puṇumāvi records that Saurashtra etc. has been conquered from the Western Kṣatrapas, Nahapana and Rupiamma. The personal name of this great king is not known. Sātakarṇi was his family name. A short history of his successors has been illustrated in this paper. — D.D.K.

189. Mishra, Shyam Manohar :— *The So-called Āyudha Dynasty of Kanauj.*

BMA, XXXIII-XXXIV, 1984, pp. 51-56.

After the third quarter of the 8th century Kanauj is believed to have been occupied by the Āyudha Dynasty comprising three rulers-Vajrāyudha, Indrāyudha and Cakrāyudha. the lineage chronology of these kings are yet unsettled. An attempt has been made to solve this problem.

Vajrāyudha finds mention only in Rājaśekhara's *Karpūramāṇjari* which recounts that he was the king of Pañcāla country with his head quarters at Kanauj. Nothing else is known about him. Different historians have produced different dates and states. The author of this paper says that Vajrāyudha of *Karpūramāṇjari* should be connected with the so-called Ayudha dynasty of Kanauj. He was either a legendary figure or another name or title of Indraraja, the immediate predecessor of Cakrāyudha.

Indrāyudha has been found in the *Jaina Harivamśa Purāṇa* of Jinasena. But C.V. Vaidya and some other historians rule out the possibility of the reign of Indrāyudha and regards Cakrāyudha as the immediate successor of Vajrāyudha.

Cakrāyudha is also not considered as a ruler of Kanauj.

This article concludes with the remarks that there is hardly any justification for assuming the existence of the rule of the so-called Āyudha dynasty in Kanauj. — D.D.K.

190. Misra, B.N. :— *The Nālandā Clay-Seal of the Monastery of Śakrāditya.*

PPB, XII, Nos. 1-2, 1984, pp. 49-62.

The above noted clay-seal was published by Hirananda Sastri in the Memoir No. 66 of the archaeological Survey of India entitled 'Nālandā and its Epigraphic Material', Delhi, 1942. The dharmacakra-deer insignia and the legend are contained within a double-ring circle that marks the border of the entire impression on the seal. The seal is broken almost vertically and hence portions of the words in the beginning of the line 1 and 2 are missing. It is proposed here to restore the missing portions of the legend, assess the approximate date of the legend and try to identify Śakrāditya.

Sastri was the first scholar to point out that "the name Śakrāditya occurring in the legend would speak in favour of the list of the kings given by Yuan-Chwang, Sastri, N.P. Chakravarti and K.K. Thaplyal have neither tried to fill up the missing portions of the legend nor suggested any improvement in its reading, dating or identification of Śakrāditya. The author has made necessary correction of the legend. The restoration of the legend is in full agreement with the information recorded by Yuan-Chwang and the archaeological evidence, which go hand-in-hand to furnish the most valuable historical information which is so vital to the political and monastic history of Nalanda. On the basis of palaeographical grounds, the author says that the clay-seal of the Śakrāditya Monastery at Nālandā is datable in the first half of the 6th century A.D. and that Śakrāditya was king of eastern India who patronised Nālandā. — D.D.K.

191. Narayanan, Sankara S. :— *The Kāñchipuram Inscription of Jatā-Choda Bhīma and Rājarāja.*

Rang, 1983, pp. 95-100.

The Telugu-Choda king Jatā Choda Bhīma usurped the Eastern

Chalukyan throne sometime in the 2nd half of the 10th century and that the Chālukya prince Saktivarman and his younger brother Vimalāditya got the help of the Chōla Emperor Rājarāja I (A.D. 985-1014), vanquished the usurper and got back the Vēngī kingdom by A.D. 999, putting an end to the 27 years of interregnum in Eastern Chālukyan History. Scholars find themselves in two opposite schools, with regard to the detail of Chōla-Chālukya-Telugu-Chōda wars and the date of the final fall of Bhīma. Their differences of opinion is based on the Kāñchi Kailāsanātha temple inscription which gives a different statement. The paper concludes with the remarks that the evidences and facts at our disposal seem to indicate that there is no proper basis for the assumption that Chōda Bhīma outlived the Chōla-Chālukya conquest of Vēngī in A.D. 999 and that he occupied Kāñchi in A.D. 1001-02. — D.D.K.

192. Ramaswami, N.S. :— *A Portrait of Krishna III ?*

Rang, 1983, pp. 229-232.

See Under Sec. II.

193. Ramesan, N. :— *The Starting Point of the Eastern Ganga Era of Kalinga.*

JAHRS, XXXVIII, Pt. 1, 1983-84, pp. 109-146.

Kalinga is the ancient name for the territory comprising the modern districts of Viśākhāpatnam and Srikakulam of Andhra Pradesh, and Behrampur Ganjam of Orissa State. This tract is famous in Indian history, since, it is the battle field of Kalinga somewhere here, that Aśoka the Great Mauryan Emperor, had his mental revolution after winning a victory in a sangūniary war, gave up war and bloodshed as a means of settling problems, and took to the preaching and propagation of the law of Dharma propounded by Lord Buddha as the correct conduct of life and ethics.

This tract was ruled continuously for over a thousand years by a line of kings who were called the Eastern Gangas of Kalinga. This Eastern Ganga line is devisible into three groups—the Early Eastern Gangas, the Medieval Eastern Gangas and the Later Eastern Gangas. The Eastern Gangas of all the three groups ruled this tract

in an uninterrupted line from the 5th century A.D. right upto the 15th century A.D. The Early Eastern Ganga kings referred their charters in an era called "The Victorius Ganga Era", while the Medieval and the Later Eastern Ganga kings referred their charters in the well known Śaka Era.

Sixty five inscriptions of the early Ganga kings have been discovered, found inscribed on Copper Plates up to the time of Rājarāja I-Devendravarma (Coronation 20th May, 1070 A.D.). From the time of the next king Anantavarma Chodaganga inscriptions are plenty and very accurate data is available. An upto date list of these 65 grants have been tabulated in the order of Ganga year of issue and given as appendix. There are also 15 plates of the Svetaka branch of this dynasty.

A brief resume of the general astronomical data given in epigraphs has been discussed. — D.D.K.

194. Roychowdhury, J. :— *Worship of Ardhanārīśvara in Ancient Bengal.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 244-249.

See Under Sec. II.

195. Sharma, Tripat :— *Regent Queens of Western India : A Study.*
JGJKSV, XL, Pts. 1-4, 1984, pp. 155-164.

The study is especially devoted to the early medieval period i.e. 9th c. A.D. to 12 c. A.D. during which the most important clans that ruled over the region were Paramāras, Chālukyas, Chāhamānas and Guhilās of Mewar. As per tradition, the male heir-apparants and there also the major ones occupied the throne. Minor kings had not any great chance in the turbulent age. Generally they were passed over in favour of someone better qualified to rule. But in a few cases there were regencies. This paper is directed towards three instances in which mothers of the minor heir-apparants took up the total charge of their kingdom and bravely faced the internal and external dangers. The three valiant queens described here are (i) Naiki Devī queen of Ajayapāla and mother of Mularāja II and

Bhīmadeva-II, (ii) Karpūrā Devī wife of king Somesvara and the mother of Prthvirāja III and (iii) Mynul Devī wife of Karṇa. Concludes that instances of regency especially of queens assuming charge of administration were very few, the regent queens were princesses from South India where girls were provided education in Statecraft, the regent queens were not passive participants, the regent queens were not provided due credit for their excellent administration and the regent queens remained busy in welfare works of the state. — N.K.S.

196. Shastri, A.H. :— *Chandragupta II Vikramāditya as a Poet.*

PPB, XII, Nos. 1-2, 1984, pp. 85-92.

See Under Sec. X.

197. Shastri, Ajay Mitra :— *Vāsishthiputra Śivaśrī Pulumāvi.*

Rang., 1983, pp. 151-162.

One of the intricate problems about the Andhra-Sātavāhanas centres round the identity of king Śivaśrī Pulumāvi. According to a manuscript furnished in this paper Gautamiputra Sātakarṇi, was followed by his son Pulomā, viz., Vāsishthiputra Pulumāvi who ruled for twenty eight years. There is a wide divergence of opinion regarding the third chief. The word Śivaśrī without suffixing Pulomā to it has created a problem. There is no solid proof in the Purāṇas and different foreign luminaries, i.e., Pargitar, Rapson (EJ), A.F.R. Hoernle, M.F.C. Martin, P. Thornburn etc. as well as Indian missionaries D.C. Sircar, V.V. Mirashi, K. Gopalachari, G. Venkata Rao, R.C. Majumdar etc. have given their views in this respect, but the problem could not be resolved. The author of this paper has made a comprehensive and systematic study and solved the matter with the following remarks :— Śivaśrī Pulomā had a separate identity and should not be confused either with Vāsishthiputra Pulumāvi, or with Vāsishthiputra Sātakarṇi. The coins with the legend *Rāno Śivaśrī Pulomāpīsa* or *Rāno-Vāsishthiputra Śivaśrī Pulomāvisa* and the *Banavāsi* inscription referred to in this article belong to him. Other points have also been discussed. — D.D.K.

198. Tripathi, G.C. :— *King Salivahana of Mewar and the Problem of the Authorship of Gatha Saptasati.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 285-302.

A popular Hindi version of *Gatha-Saptasati* (Pr. *Gaha Sattasai*), the famous anthology of Prakrti-lyrics ascribed to Hala Satavahana and containing the best of ancient folk poetry in gentle and pleasing tone with an introduction by Narmadeshwar Chaturvedi has been published by Chowkhamba Vidya Bhawan of Varanasi. The introduction contains some original thinking regarding the problem of date and authorship and includes a few interesting conclusions. In this paper an attempt is being made to examine critically the views of Chaturvedi.

In the first instance Chaturvedi brings *Satīsai* to 10th c. A.D. and identifies Salivahana with a ruler of Mewar who had a very short rule i.e. 972 A.D.-977 A.D. This theory has been refuted through linguistic and historical arguments. — N.K.S.

199. Tripathi, Snigdha :— *Rāstrakūṭa Ruling Families of Orissa.*

Rang, 1983, pp. 189-194.

Recent discoveries of some epigraphical records in Bolangir and Sambalpur districts of Orissa furnish us with some important historical informations about the Sōmavamī rule in that port of province. The epigraphical records introduce a line of rulers known to have belonged to the Rāstrakūṭa lineage and they belong to a particular area falling within the kingdom of South Kośala of the Sōmavamī kings. A Rāstrakūṭa feudatory under the Western Chalukya emperor Vikramāditya VI claimed himself to have belonged to the Mahārāstrakūṭa lineage and emigrated from Latalaura. This place has been identified with Latūr in Osmanabad District of Hyderabad in Andhra Pradesh. Some copper plate grants of Rāstrakūṭa families of Orissa discussed in this paper reveal that they were all Mandalikas ruling over different principalities under different Sōmavamī rulers and acknowledged their suzerainty till the reign of the last king Karnadēva of the dynasty and ultimately became extinct during about half of the 12th century A.D. with the decline of the Sōmavamī rule in Orissa. — D.D.K.

VII — INDIA AND THE WORLD

200. Bakshi, Dwijendra :— *Iconography of Viṣṇu-Nārāyaṇa in China and Japan.*
JAIH, XIV, Pts. 1-2, 1983-84, pp. 285-288.
See Under Sec. II.

201. Chaudhary, K. :— *Dionysos of Indo-Greek Coins - A Study.*
JNSI, XLV, Pts. 1-2, 1983, pp. 119-133.
See Under Sec. IV.

202. Chatterji, Suniti Kumar :— *Saṃskṛta - Digvijaya.*
OH, XXXII, Pt. 1, 1984, pp. 41-48.
See Under Sec. X.

203. Mahdihassan, S. :— *The Chinese Origin of the Sanskrit Word for Wheat.*
IJHS, XIX, No. 1, 1984, pp. 71-73.
See Under Sec. X.

204. Mahdihassan, S. :— *Ārya and Indra as Names and their Significance.*
VIJ, XXII, Pts. 1-2, 1984, pp. 21-24.
See Under Sec. VI.

205. Lokesh Chandra :— *Was the Manchu Canon a Kanjur or a Tripitaka.*
Rm., XI-XV, 1979-83, pp. 89-100.

The Manchu *Tripitaka* was known so far through references in Chinese texts. No physical verification of its contents had been possible. Charles R. Bawden has come across a volume which enlightens us about its contents and thereby affirms the history of its translation. The Manchu canon has been termed the Manchu

Kanjur by Fuchs in keeping with its popular nomenclature. The designation of the Manchu canon as the Manchu Kanjur poses the question of its relationship to the Tibetan or Mongolian Kanjurs. Bawden speaks of a four-language *Tripiṭaka*. The Chinese does not refer to a four-language *Tripiṭaka*, but to translations of canon in 108 volumes for four languages which were Tibetan, Mongolian, Chinese and Manchu. The Tibetan, Mongolian and Manchu canons were in 108 volumes each in *pothi* style. The Manchu *Tripiṭaka* was a selected version of the Chinese *Tripiṭaka* in the Ming edition, couched by intention in a Lamaist garb as if it were a Manchu Kanjur. — D.D.K.

206. Ohashi, Yukio :— *Sanskrit Study in Japan*.

VIJ, XXII, Pts. 1-2, 1984, pp. 164-168.

See Under Sec. X.

207. Puri, B.N. :— *Krishna and Krishnism Across India*.

Rang., 1983, pp. 311-316.

See Under Sec. XII B.

208. Raman, K.V. :— *Thai India Cultural Ties*.

Rang., 1983, pp. 331-334.

The intensity of the cultural ties between India and Thailand could be seen in the ancient cities and monuments. Some place names of Thailand are after the names of our ancient cities and towns such as : Dvāravatī (Dvārakā), Ayuttaya (Ayodhyā), Lob Buri (Lava-puri) etc. Similarly the ancient capital of Siam kingdom was called by the Sanskrit name 'Sukothai' which is a compound of the words Sukh and Uthai (dawn of happiness). The ancient name of the present Bangkok city was known as Ratnakosā and it was founded by the kings of Chakri dynasty who were known successively as 'Rāma'. The Thai language itself received considerable influence from Sanskrit and Prakrit, author has cited several such words in this article. Personal names of Thai people both male and female offer another interesting field of cross cultural study. Influence of the classical Gupta style of India and Eastern Indian sculptural style of the Pālas are easily recognisable. The

religion as practised in Thailand is often described as an amalgamation of three traditions-Buddhism, Hinduism and Animism. The epics of India — the *Rāmāyaṇa*, the *Mahābhārata* and Buddhist Jātakas provide cultural link between India and South East Asia. In Thailand, the *Rāmāyaṇa* story was very popular from early times. All these evidences serve to remind us of the spread of Hinduism in Thailand during earlier period. —M.R.G.

209. Thakur, Upendra :— *The Rāmāyaṇa in South-East Asia*

JGJKSV, XL, Pts. 1-4, 1984, pp. 131-153.

See Under Sec. III.

210. Thakur, Upendra :— *Brāhmaṇism in Japan — A Study in Cultural Contact.*

Rm., XI-XV, 1979-83, pp. 467-484.

Buddhism is an offshoot of Hinduism. It reached Japan through China. Besides Buddhism which influenced almost all the spheres of Japanese life, Brāhmaṇism also played a significant role in moulding Japanese character and culture. The new teachings of the Shingon sect originated in India much before it was introduced into China. It is commonly believed in Japan that the Brāhmaṇical deities, if worshipped properly, bestow quickly material benefits and other favours in day to day life on their devotees rather than any spiritual gain. Of the various Brahmanical deities who were widely worshipped in Japan Indra, Varuṇa, Yama, Agni, Mahākāla, Sarasvatī, Ganesh, Brahmā, Vāyu, Kubera, Maheśvara Nilakantha, Sūrya, etc. are mentioned here. A vivid description of these deities has been presented. — D.D.K.

211. Thakur, Upendra :— *Indian Monks in Japan.*

Rang., 1983, pp. 303-310.

See Under Sec. XII A.

212. Thakur, Vijay Kimar :— *Some Aspects of Therāvāda Buddhism in Cambodia.*

Rm., XI-XV, 1979-83, pp. 485-492.

See Under Sec. XII A.

VIII — LAW, POLITY AND ADMINISTRATION

213. Dikshit, Hari Narayana :— *Meghadūta men Abhivyakta Rājatantra ki Kathoratā* (Hostility of Monarchical Administration in *Meghadūta*). (Hindi).

MUSRJ, IX, Pt. 1, 1984, pp. 61-63.

Dikshit has made a bold departure from the conventional methods and delineated political, cultural and social history of India from Kalidasa's works.

Yakṣa, an attendant of Kubera, forgot to bring flowers for later's daily worship and prayers. The Yakṣa was enjoying the sweet company of his newly wedded wife. For this trifling delinquency the infuriated monarch inflicted deportation for a year. He exerted his prerogative i.e., unrestricted right of a sovereign. The poor Yakṣa, visualised the clouds in the sky traversing towards the north, hence he sent a message through the clouds to his wife. He was suffering from severe pangs of separation and remarks that he is away from her due to the uncompassionate regal-order and not for his own deeds. The king's decision was not judicious, but impervious. He names the king as Dhanapati i.e. lord of wealth who has lost his sagacity, and can not imagine how his wife could live a lonely and deplorable life during the pleasant rainy season. The tormented and penitent lover decries the atrocity by the king. He instructs the clouds to be careful at Alakāpuri because his house is near the royal palace of the king. It is really a true picture of the powers of the kings of ancient India and the monarchical administrative and judicial system in our country. — D.D.K.

214. Ramchandran, K.S. :— *The Madhyastha in the Village Administration of Medieval Tamil Nadu*.

Rang, 1983, pp. 179-183.

The administration of the medieval Chōlas of Tamil Nadu was carried out through several *vāriyams* or committees. The

members were collectively called *Ūrōm perumakkal* and *perungurimakkal*. Besides the several *vāriyams* or executive committees the *mahāsabha* constituted the *bhāttas* and the *viśistas*. There were some permanent employees to keep records, carryout the orders of the assembly. Two such officials were known to us *karaṇattān* or *kāṅkkan* and *madhyastha* the latter sometimes literally translated into *Naduvirukkai*. In a majority of cases the *madhyastha* used to draft the deed on the specific orders of the *sabha* or *mahaśabha*. Evidently he was asked to present himself when difficult situation arose. The presence of the *madhyastha* in business deliberation seems to have been obligatory. He was also to present himself in the assembly when dispute between two administrative units arose, and offer advise. The office of the *madhyastha* did involve a certain amount of arbitration. — M.R.G.

IX — LINGUISTICS AND GRAMMAR

215. Ananthanarayana, H.S. :— *Strategies for Change in Class-Membership of Verbs in Sanskrit.*

Rm., XI-XV, 1979-83, pp. 9-18.

In Sanskrit language, the verbs are divided into two groups transitive and intransitive. A fully derived verb form consists of *dhātu*, *Vikarana* and *la* (tense suffix). Eighteen phonetic realisations are classified into two groups. First nine realisations are called *parasmaipadāṁ* and the other nine are called, *ātmanepadam*. The verbs having *anubandhas* as vowel or *ñ* are classed as *ātmanepadam*. But the roots made by a *svarita* or *ñ* are also classed as *ātmanepadam* when the fruit of action is obtained by the agent but if the fruit is obtained by other, the root is designated as *parasmaipadāṁ*. Rest of the roots are termed as *parasmaipadāṁ*. But these roots change their membership under certain circumstances. There are mainly five devices which change the membership of roots. If a certain *upasarga* is added to a verb root, the membership of the root undergoes the change. For example, one root *vis* when joined by *upasarga ni* becomes *ātmanepadī* otherwise it is *parasmaipadī*. Sometimes the class changes due to the addition of suffixes as the verb *śru* becomes *ātmanepadī* if it has already added the dessiderative suffix i.e. *gurum* *śuśrūṣate*. Sometimes due to the use of a verb as intransitively if ordinarily it is transitive verb or vice-versa the class of verbs also changes even when certain prefixes along with a noun phrase in certain case forms are used. For example the root *car* when joined with *san* prefix becomes *ātmanepadī* when it is used with a noun in the instrumental case form. The class is also changed, if the verbs are used to convey special meanings. For example a *parasmaipadī* root becomes *ātmanepadī* if it is used to convey the 'reciprocity of action. Sometimes semantic considerations are combined with syntactic devices to classify the membership of verb roots. Thus semantic and syntactic, both devices, are used to classify the Sanskrit verb roots. — U.R.G.

216. Arya, Sudhumna :— *Vaidika Prayogon dvārā Sādhita Hindī tathā Bhojapuri ke Śabdon kā Vivecana*
 (The Analysis of the Words of Hindi and Bhojapuri - According to Vedic Usages).
 (Hindi).

MUSRJ, IX, Pt. 2, 1984, pp. 53-57.

Almost all the spoken languages of North India have been derived from Vedic Sanskrit. Pali, Prakrit and other languages are offshoots of Vedic Saṁskrit which are considered to be the languages of rural people. But they have maintained in fact the semantic value of some Vedic words which have not been found in Sanskrit literature. Linguists are now trying to retrieve some words which are used in Hindi, Bhojapuri and other dialects. For example the word *Khodana* in Hindi is not available in Sanskrit. It is also missing in *dhatupatha*. It is available in the *Atharva Veda* (10.110.12). The word *nibhrt* meaning to appear is a Vedic word. Similarly some Vedic words found in Hindi, Bhojapuri and some other Vernacular languages have been presented in this article which have come down to us direct from Vedic Sanskrit. — D.D.K.

217. Bhat, D.N.S. :— *Word and its Meaning in the Indian Linguistic Tradition.*

IJDL, XIII, No. 1, 1984, pp. 47-59.

The word is defined/analysed differently in the Indian and Western tradition. In the former, the distinction is between the nominal base and the verbal root, whereas the latter approach deals word as it is without going into the dichotomy of the former tradition, Jāti (the universe), phala (the result), vyāpāra (the activity) etc. are other factors in the Indian Linguistic approach to determine the word meaning. Image (ākṛti) is the base of meaning according to Jainas, Buddhists, grammarians like Pāṇini, Bhārtrhari etc., and ritualists too have contributed in analysing word. Western semantics too have propounded 'reference' and 'use' theories of semantics. The distinction between the terms occurring as the nuclei of sentences and occurring as argument put forth by Indian philosophers is significant in making the word-meaning explicit. — B.R.G.

218. Bhayani, H.C. :— *The Gujarati Passives in-ā-*.

Rm., XI-XV, 1979-83, pp. 77-80.

Various semantic functions of *-ā* -as a verbal formative in Gujarati have been discussed in this monograph. In modern Gujarati the passive verbal base is derived from the active one by suffixing *-ā* to the latter. For example : *kar-* 'to do' : *kara-* 'be done' : *karāu* (can) : *karāvā* (pass. of can).

The passives have usually several other shades of meaning also, like 'be able', be permitted etc. The past passive marker in standard Gujarati is *-y-* the same as it is for the active. But dialectically (e.g. in Gohilwadi) we have *-n-* for the past passive for example *karyāy* (standard) : *karañu* (dial). The past passive form in *-y-* is an innovation. It was created on the analogy of the active form. Several suggestions by eminent grammarians like G.A. Grierson, J. Bloch etc. have been discussed in this monograph. — D.D.K.

219. Burrow, T. :— *Some Notes on Sanskrit Etymology*.

Rm., XI-XV, 1979-83, pp. 81-88.

Etymology is a branch of linguistic science concerned with an account or facts relating to the formation and meaning of a word. The author has discussed a few Sanskrit words for this purpose. These are *ardñi*, *alajī*, *alasāndra*, *avatīta* and *asti/asthi*, etc.

Arāṇī i.e. Firestick. Two sticks rubbed together to produce fire are usually used in the dual, but when referred to singly they are distinguished as *uttarārāṇī* and *adharārāṇī*. Their operation is thus described in *Rg.* as *agnim nāro dīdhitibhir aranyor, hastacyuti janayanta prasastam*. "Men by their skills generate Agni, the praised one, with movement of hands". Boehthlingk and Roth connected it with the verbal root *ar-* a root of multiple meaning. The root *ar-* 'to fit' seems suitable. Different scholars have expressed their views in this respect and traced its history in Indo-European, Indo-Aryan and different other languages of the word. Other words also are dealt within this manner. — D.D.K.

220. Chaudhury, Usha :— *Vedic Mythical Symbol and the Science of Etymology.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 39-46.

See Under Sec. XV.

221. Chauhan, D.V. :— *Pākena Manasa* (RV VII. 104.8).

VIJ, XXII, Pts. 1-2, 1984, pp. 29-36.

The word *pāka* with its etymological meaning has been discussed in this paper. Monier-Williams and Petersberg, the lexicographers refer to the possibility of the etymology either from *pā*, 'drinking, sucking' or secondly from the *pac* 'ripening, growing' occurring in *Gr-Sū*. According to Velankar *pāka* is 'a simple-minded person' and *pakya* is from *pac* (causal) is 'fitness to be cooked'. Sāyana has observed that *pākya* is only *paktavya* 'to be cooked! The confusion of this term *pāk* is due to this Vedic term in Persian which seems to be a development of the Vedic term *pāvaka* with the loss of *va*.

Pakah occurs 24 times in *Rgveda*. The root *pukh-tan* is an iranian counterpart of the *Rgvedic pac*. Iranian *pukht* is 'he cooked' and *pukhta* is past participle. This term is available in different I.E, Indo-Iranian, Afganistan etc. Different other words are common in different languages of the world. The author has traced the history of Indian culture and their movements from Hindukush and Pāmirs till they finally settled in India. — D.D.K.

222. Dash, K.C. :— *Semantic Analysis of a Simple Sentence in Natya Nyāya.*

SSJ, I, 1984, pp. 65-73.

The philosophers of language such as Grammarians, Mīmāṃsakas and Naiyāyikas hold different views as to the prominence of the semantic element in a sentence. All of them, however, agree that there are some points connecting the semantic units leading to the identification of a thing referred to by a simple expression.

The analysis of different expressions leads to the following conclusion;

- i) The constituents are mutually qualified leading to overall references of a sentence in which main qualified possessing volitional effort stands prominent.
- ii) The relations are innumerable but comprehended and determined through convention and contexts in a semantic set up and some particular relations through intention of speaker in a speaker-hearer set up.
- iii) Some relations are ensured from expectancy of words itself.
- iv) Morphemeal case-endings have a prominent role in indicating relations.

Thus any grammatical type of sentence is a sentence of qualifier-qualified type and can be analysed by indicating relation of the constituents leading to main reference of an expression. — Author.

223. Dash, Radhamadhab :— *Pāṇinian Idioms as Supplied in the Kāśikāvṛtti.*

VIJ, XXII, Pts. 1-2, 1984, pp. 104-117.

Literally 'idiom' means an expression whose meaning is not predictable from usual meanings of its constituent elements or from the general grammatical rules of a language and it is an expression peculiar to a people. The meaning of such expressions may be conditioned by the behaviour, attitudes of the speakers of such expressions. The speaker may use such an expression with specific intonation, thereby giving to it the different shade of meaning. The *Aṣṭādhyāyī* of Pāṇini has preserved the idiomatic expressions of usage current in popular tongues. The expressions, more often indicated by the sutras, are made explicit in the form of examples, by *Kāśikā Vṛtti* in their entirety. The author of this article has discussed idioms found in Pāṇinian *Ganapātha* available in KV as examples. Paninian idioms are truly humanistic and can be said to represent the socio-cultural activities of the people during Panini's time. — D.D.K.

224. Dogra, Shyamlal :— *Dr. Siddheshwar Varma on Vedic Usage.*

VIJ, XXII, Pts. 1-2, 1984, pp. 37-50.

Siddheshwar Varma contributed four papers on the study of Vedic usages of the verbs *śak-*, *car-*, *as-* and *bhū-* to a journal (V.V.R.I., Vols. VII-X, 1969-72). According to Varma the study of Sanskrit usage was current in the age of Yāskā. It was deemed as the first great approach to the methodology for Sanskrit usage. In his opinion the usage of words technically called stylistics, can never be one man's work as it involves a vigorous discipline necessitating concerned action in order to approach the higher planes of Vedic scholarship. In addition to many established mechanisms of Vedic interpretations, a systematic investigation of Vedic usage is also desirable. Varma begins his study of the Vedic usage with the verb *śak-*. He quotes Boehthlingk and Roth with some occurrences of *śak-* in the sense of ability and bringing about. The poetical usage of *śak-* in the *Rgveda* soars much more freely. It occurs in the large frequency as a transitive verb, often in the sense of 'give'. Varma illustrates the old Indo-Aryan root *śak-* as one of the most productive one generating the mechanism of poetical formations in these languages. He quotes Turner on 'Saknote' 'is able to', Pali *Sakkoti Sakkati*, Kumaoni *Sakno*, Nepali *Saknu*, Hindi *Sakna*, Garhwali *Sakhanu*, Kashmiri *Hekun*, Gujarati *Śakvū*, Marathi *Sakñē*, Himachali *Śakṇu* and *Sakṇa*, Dogri and Panjabi *Sakna*. The parallel examples in French, English and Spanish languages have been given. Similarly other verbs also have been discussed elaborately. — D.D.K.

225. Garg, Lata :— *Aṣṭādhyāyī men Nipātana kā Svarūpa (The Concept of Nipātana in Aṣṭādhyāyī).* (Hindi).

MUSRJ, IX, Pt. 2, 1984, pp. 23-30.

A large number of works have been published on Pāṇini's grammar and his *Aṣṭādhyāyī* is an unparallel work on grammar. He uses the word *Sabdānuśāsana* for Vyākaraṇa and it is applicable for Vedic and Sanskrit languages. The purpose of grammar is not only to explain morphology, semasiology, etymology, semantics etc. but it indicates the accuracy of words and their meanings. Dr. there

are some words which do not come under the purview of Pāṇini's grammar, and they are considered as Nipātas. There are five sutras in Pāṇini's grammar which are termed as Nipāta-sūtras. This article is concerned about such words used as correct in Sanskrit language.

— D.D.K.

226. Kantawala, S.G. :— *Some Purāṇic Records on Indo-Iranian Literature and Languages.*

Rm., XI-XV, 1979-83, pp. 197-201.

Purāṇas form a vast bulk of the Sanskrit literature and cultural history of ancient and mediaeval India. They are also preservers of references of literatures and languages of the surrounding communities and nations. With the indigenous sunworship there came to be mingled the foreign elements of the immigration of the foreigners in India and this is recorded in Epics and Puranic works. There is a plethora of literature of Indo-Iranian literary and linguistic legacy embedded in the Puranas. Sun worship for the remedy of leprosy was introduced by the Magas in India. The priests were invited from Śakadvīpa for worship. Śakadvīpa denotes the whole north east Iran in general and at times the Hemaland region in particular. Some other common words and names have been discussed in this paper. — D.D.K.

227. Katre, S.M. :— *The Role of Popular Sanskrit in India.*

Rm., XI-XV, 1979-83, pp. 209-214.

In the *Śabdānuśāsana* of Pāṇini, known as the *Aṣṭādhyāyī*, which is primarily devoted to a descriptive grammar of the current speech of the elite of his time and region, he refers to three stages of the language by citing variations in the language of the Vedas and the colloquial or spoken Sanskrit which he qualified by the term *bhāṣā*. Patañjali in his *Mahābhāṣya* indicates that variations do occur on a regional basis or currency of different expressions for a given meaning in different regions, attesting to dialectal variations in the language. We have thus three varieties of Sanskrit. Gradual development of languages viz. Sanskrit, Prakrit, Pali, and other regional dialects have been discussed. In this field Baburama Saxena is trying to coin a common national language over the whole length

and breadth of our multilingual community. Whatever be the name by which such an over all national language develops, it will still be a form of popular Sanskrit. — D.D.K.

228. Laddu, S.D. :— *A Glimpse of Variational Awareness of the Indian Scholiasts.*

Rm., XI-XV, 1979-83, pp. 241-259.

In studies on thought and literature of ancient Hindus, a notion was long current, and expressed with varying degrees of conviction that they possessed little sense of history or change in any direction and that they were the worshippers of continuity and standardisation. An attitude of firm faith in the sacrosanct nature of the *śabda* (word) coming from the authority of a person or text developed in them a lack of historical perspective, and as time went on, made them blind and inappreciative towards the development in literature, philosophy etc. The Indians did not change their Law codes, ethics or any other science. Coming to Sanskrit grammar, Panini has been castigated as he made the language as if fettered by street rules. All these charges have been contradicted by the author and proved that our sages had a vast knowledge of language, local as well as of other countries. — D.D.K.

229. Meenakshi, K. :— *Grammatical Method in Aṣṭādhyāyī and Tolkāppiyam.*

IJDL, XIII, No. 1, 1984, pp. 1-16.

Aṣṭādhyāyī (called *Śabdānuśāsana*) by Pāṇini, and *Tolkāppiyam* by Tolkāppiyār are the earliest extant Sanskrit and Tamil grammars respectively. Sanskrit and Tamil both had two grammatical traditions. Tolkāppiyār reflects his knowledge of Sanskrit too. Pāṇini's grammar deals phonetic aspect only in a few sūtras, but Tolkāppiyār includes a chapter on phonology in *Tolkāppiyam*. Pāṇini recognises six kārkas (cases), whereas out of eight cases of Tamil, Tolkāppiyār deals with first seven cases, under the title *Verrumaiyalal*. In both the grammars, compounds have been shown having underlying structures. In Panini, the verbal system is very complicated, but Tolkāppiyār has simplified it. However, the latter has not defined tense markers, negative verbs and casual forms.

Some seeds of the Modern Transformation Grammar of Chomsky can be discovered from both these grammatical systems belonging to two different families of languages. Both the grammars differ in many aspects as far as their treatment of Linguistic entities is concerned. — B.R.G.

230. Meenakshi, K. :— *Sanskrit Grammars as Model for Writing Tamil Grammar (Viracoliyam — A Case Study).*

VIJ, XXII, Pts. 1-2, 1984, pp. 61-85.

The later grammarians appear to have been greatly influenced by Panini. Even the Prakrit grammars have been written on the same pattern as *Astādhyāyi*. *Tolkappiyam*, the earliest extant Tamil grammar reveals the author's deep scholarship both in Tamil and Sanskrit. Sanskrit model was adopted in describing Tamil grammars by a few grammarians.

Pullamittiranar, the author of *Viracoliyam* (11th century A.D.) was the first grammarian to attempt such a model. While adopting Sanskrit model, he made use of Sanskrit technical terms as well. The author of this grammar was a Buddhist and its commentator also was a Buddhist. One of the purposes for compiling *Viracoliyam* as stated by the author was to introduce Sanskrit grammatical tradition. He has done so in the following manner :

1. Introducing Sanskrit technical terms.
2. Including the descriptions of Sanskrit word-formation.
3. Applying the Sanskrit grammatical principles to describe Tamil words.

All this has been furnished in detail in this article. — D.D.K.

231. Modi, Bharati :— *'h' In Ancient Indian Phonetic Treatises and Phonetics of Murmur.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 273-283.

This paper is an attempt to study the phonetics of 'murmur' in Gujarati. 'Murmur' has been considered as distinctive feature of the language by all the modern linguists. Contrary to this the

author of this article thinks that 'murmur' is a non-oral phonation feature and though a characteristic feature of some dialects it is never used distinctively, i.e. it does not cause contrasts in segmental phonemes.

'Murmur' has been defined as "another name for breathy voice, a type of phonation in which the vocal cords are only slightly apart so that they vibrate while allowing a high rate of airflow through glottis. Different linguists and grammarians, foreign as well as local have been referred to in this paper and the paper concludes with the remarks that Phonologists have now realized that symbol is artificially discovered static cover, but the speech is highly dynamic. Indian scholars had realized the prosodies of voicing aspiration and nasalization which can extend over a stretch of speech. Gujarati 'murmur' provides a very interesting situation of such prosodic spread on speech unit, which have been discussed in this paper. — D.D.K.

232. Pollock, Sheldon :— *Some Lexical Problems in the Vālmīki Rāmā�ana*

Rm., XI-XV, 1979-83, pp. 275-288.

Stock epithets constitute the major area of ambiguity because they are so often used formulaically. Actually the frequent absence of context-sensitivity makes it difficult to distinguish their exact semantic content. In the paper seven epithets *satyaparākrama*, *krtajñā*, *priya*, *paraloka*, *śatru*, *vaśin* and *kāñci* are discussed. — U.R.G.

233. Pou, Saveros :— *Dharma and Trivarga in the Khmer Language.*

Rm., XI-XV, 1979-83, pp. 289-298.

See Under Sec. XII B.

234. Prakasham, V. :— *Indian Linguistic Tradition : A Bird's Eyeview.*

IJDL, XIII, No. 1, 1984, pp. 17-24.

With reference to Sanskrit, Indian tradition has contributions in various fields of Linguistics say phonology, morphology, syntax, semantics, pragmatics and stylistics etc. Patañjali even talks of linguistic expressions which are not so far used. Distinctive features

had been within phonetic description of Indian tradition. Sandhi processes of Sanskrit are very close to the modern morphological approach. 'Sphota' theory is the main contributions in the field of semantics. Buddhist logicians have propounded another theory of meaning i.e., meaning is negative in character. The modern stylistics can draw raw material from Sanskrit poetics since the age of Bharata Muni. Ancient Indian Linguists even made distinction between spoken (*bhāṣā*) and literary (*chanda*) variety of languages. Indian Linguists were aware of the different regions and provinces of the Sanskrit speaking communities. — B.R.G.

235. Prasad, Jagdish :— *Aṅka-Saṅjñānān kā Ādi Srota-Sanskrit (Sanskrit as the Source of the Numeral Etymology).* (Hindi).

MUSRJ, IX, Pt. 2, 1984, pp. 31-52.

There are about twelve different theories on the nature of the words and their meanings. According to Patañjali each syllable, has its own meaning. According to *Yogaśāstra* semantically connected words are the basis of all the languages of the world.

India's greatest contribution is the set of ten numerals. The author has presented a table of fifteen languages of the world which are almost a verbatim copy of our digits. No other language of the world has 18 digits as we have in our counting system. Etymological meaning of each number has been discussed in the article. — D.D.K.

236. Rastogi, Moti Lal :— *Vararuci-kṛta Prākṛta Prakāśa ke Adhyayana tathā Saṅrakṣaṇa men Prākṛtamāñjari Āśāna kā Yogadāna (The Contribution of the Commentator of Prākṛtamāñjari in the Study of Prākṛta Prakāśa).* (Hindi).

Rm., XI-XV, 1979-83, pp. 323-334.

Chronologically Vararuci's *Prākṛta Prakāśa* is the second work on *Prākṛta* grammar. The Ms. of this work used by Pischel was profane and incomplete hence he could not complete his project

of making an exegetical study of this grammar. The author of this commentary, according to Pischel, is an anonymous South Indian whose date is not certain. The commentator has tried to go through *Sudhānisyandanirbarā Sūktiyān* of Kātyayāna. The author of *Prākṛta-māñjari* knows Bhāmaha's *Manoramā-vṛtti* on *Prākṛta-Prākāśa*. He has, at some places, criticized Vararuci's sūtras edited by Bhāmaha. — D.D.K.

237. Sharma, D.D. :— *Linguistic Speculations of Sanskrit Rhetoricians*.

IJDL, XIII, No. 1, 1984, pp. 25-39.

In Sanskrit poetics, one can easily find Linguistic observations regarding phonology, syntax, semantics and stylistics etc. by the ancient Sanskrit rhetoricians. Āchārya Bhāmaha has devoted a chapter on purity of words in literary compositions. Āchārya Vāmana's 100 sūtras are available on poetic language. Various Linguistic units too have been defined and analysed with Linguistic approach in Sanskrit poetics. There, the sentence has been treated as a basic unit of language. The relation between syllable and 'rasa' is another theme in Sanskrit poetics. It reveals the sound-sense relation. Phonological aspect of *guṇas* and *rīti* (style), linguistic communication and use of appropriate words and syntactic components have also been explicated by ancient Indian rhetoricians. Linguists can re-evaluate their contributions in modern context. — B.R.G.

238. Shukal, Bhagwat Sharan :— *Apabhraṁśesu Śaktivicāraḥ*
(*Corrupt Words—An Analysis*).
(*Sanskrit*).

JGJKSV, XL, Pts. 1-4, 1984, pp. 271-278.

Tries to explain that the relation between the uttered word and the meaning is eternal, natural and fixed and is made known through convention (*saṅketa*). The correct word originates from the wrong one. The corrupt form causes the inference of the correct one as smoke of the fire. The corrupt form expresses the meanings either due to its identity with the correct word or due to its customary usage. It is never used as synonyms of the correct word. — N.K.S.

239. Stephiae, W. Jamison :— *The Vedic Passive Optative and its Functional Equivalents : A Study in the Syntax of the Gerundive.*

JOAOS, CIV, No. 4, 1984, pp. 609-620.

The optative of the *yāte* passive does not occur in early Vedic, but Whitney's formulation of this fact implies that "their optatives absence is accidental". Accident does seem superficially, to be a reasonable explanation, given that the - *yate* passive is not fully developed and distinguished from the - *yate* intransitive at that period. Yet one might wonder why other model forms, passive imperatives e.g. *badhyāntām vrścanām*, *yuṣyātām* and subjunctives *bhrīyāte* do occur in these texts. A closer investigation suggests that the lack of passive optative results from the deliberate avoidance, and that the semantic/syntactic slot that they would occupy is indeed filled by non-finite forms in predicative function. It is hardly necessary to say that the category passive is expressed in early Vedic at least as often by other formations : most notably by medially inflected forms of any type of stem. The considerably larger body of material we still find that the optative is marginal at best. There is one undeniable example of a passively used medieval optative, *staveta*.

Watkins has suggested that *staveta* might be a sort of "optativized" form of the common 1 - less 3rd sg. passive *stave* 'is praised', whose preferred position in the line is exactly here, starting in the 3rd syllable. A large number of examples have been discussed indicating the syntax of the gerundive in Vedic Sanskrit. — D.D.K.

240. Tiwari, Bholanath :— *Bible men Sanskrit Śabda (Sanskrit Words in The Bible). (Hindi).*

Rm., XI-XV, 1979-83, pp. 449-458.

On the basis of some synonyms and homonyms of Sanskrit words found in the old Testament, which is in Hebrew, some linguists had tried to prove that all the languages of the world have some common source. During the initial stages of philological studies, scholars had made an attempt to prepare lexicons on different languages which were later on denounced by them. There

is a story in old Testament that Hiram and Soloman, rulers of a country named as Tyre used to send their mariners for commerce to some country known as Ophir, who fetched gold, precious stones, ivory, monkeys, peacocks etc. on their ships. After a great deal of apocryphal theories and scrutinies Ophir was declared to be a place near Gujarat in India. Ophir is derived from the original Sanskrit word Āmira. The Jews had commercial relations with this trade centre. — D.D.K.

241. Tomar, Vijendra Kumar :— *Prātiśākhyon ke Adhyayana kā Sarveksana* (*Analysis of the Study of Prātiśākhyas*). (Hindi).

MUSRJ, IX, Pt. 1, 1984, pp. 45-60.

It is a lucid exposition of the Vedic exegesis known as Prātiśākhyas. These works were composed for the scientific study of the Vedic languages and contain enough material for initiating students and scholars for further researches and study in Vedic literature. Vedic words, their linguistic functions namely denotation, figuration, collective sense of a sentence as a thought unit, suggestion, phonetics, meters, morphology and similar other subjects have been discussed in this paper. History of the Prātiśākhyas has been related to the period which starts from 1000 B.C. All the four Vedas have their own Śākhas. Contribution of the Western and Indian scholars of these Vedic treatises is discussed in this article. — D.D.K.

X — LITERATURE AND RHETORICS

242. Arjunwadkar, Leela :— *Woman in Didactic Fable and Popular Tale in Sanskrit.*
ABORI, LXV, Pts. 1-4, 1984, pp. 155-161.
See Under Sec. III.

243. Bajpai, K.D. :— *Contribution of Ancient Madhya Pradesh to Sanskrit Learning.*
JGJKSV, XL, Pts. 1-4, 1984, pp. 1-31.
See Under Sec. V.

244. Bandyopadhyaya, Pratap :— *Is Karmanī Kuśalah an Instance of Laksāṇa.*
Rm., XI-XV, 1979-83, pp. 41-44.

The expression *karmanī kuśalah* is discussed by different authors of Sanskrit poetics. The etymological meaning of the word *kuśala* is one who gathers the *kuśa*. But when the word *karman* is used to any action like reading, writing, painting etc. the meaning is unsuitable. Thus there will be *mukhyārthabādha*. So the word denotes the meaning of expert by *lakṣaṇā*. This view is criticised by Viśvanātha. According to him the primary meaning of *kuśala* is expert not the gatherer of *kuśa*. This view of Viśvanātha is not original because it is found in *Sarvadarśana Saṅgraha* of Sāyana Mādhava. But the author of *Sarvadarśana Saṅgraha* accepts, at the same time, *lakṣaṇā* in *karmanī kuśalah* although he admits that the primary meaning and the derivative meaning of a word do not necessarily coincide. Same is the case with Hemachandra. The view of Viśvanātha appeals to the common sense of the readers but at the same time he admits that the example *etāni tailāni hemante sukhāni* is of *gauṇī upādānalakṣaṇā* based on *rudhi*. It may be argued that the meaning of word *taila* is oil in general. If Viśvanātha was strict to take *taila* to mean what is obtained from sesame, then it was not appropriate for him to discard *lakṣaṇā* on the word *kuśala*. In both the cases the meaning of the

word is the primary meaning. — U.R.G.

245. Bhardwaj, Sushma :— *Mahākavi Kālidāsa aura unakā Gaja-Varṇana* (*The Great Poet Kālidāsa and his Description of Elephant*). (Hindi).

MUSRJ, IX, Pt. 1, 1984, pp. 9-18.

The moon, the stars, clouds, flora and fauna are capable of exerting a great influence (cosmically) on anything on earth. Love for nature is evident in our Vedas, *Rāmāyaṇa* and later literary treatises. Our rhetoricians like Dandī, Viśvanātha, Mammaṭa, etc. and eminent poets like Vālmīki, Māgha, Harsa, Dhanāñjaya etc. have declared natural phenomena as an integral part of poetry. In his *Kavyādarsa*, Dandī lays stress for including natural objects in all poetical works viz. the rising sun, towns, oceans, rivers, mountains etc. Visvanatha also recommended such objects in his *Sāhitya Darpana*. In this compendium the author successfully, presents a lucid exposition of some examples of love for nature from *Raghuvamśa*, *Kumāra sambhava*, *Abhijñānaśākuntala*, *Ritusāmīhāra* and *Vikramorvaśiya*. — D.D.K.

246. Bhattacharya, Biswanath :— *On Some Overlooked References to Six Lost Literary Works in the Mahā-Vyutpatti*.

Rm., XI-XV, 1979-83, pp. 71-72.

The miscellaneous collection of words under section 245 of the valuable *Mahā-vyutpatti* contains some overlooked references to six lost literary works namely, *Kaṁsa-vadhah*, *Ratnahaṇam*, *Sītā-haṇam*, *Janapada-kalyāṇi*, *Rukmini-haṇam* and *Suryodayika*. No furthur particulars of these six literary works are found in the *Mahā-Vyutpatti*, from the mere title, it is not possible to determine with precision the type of the literary work in each case. An attempt has been made to classify these works as : the *Ratnahaṇam*, *Sītā-haṇam* and *Rukmini-haṇam*, refer to some *Kāvya* or *Ākhyānam*. Similarly he has discussed other titles also. All these titles are anonymous literary works of unknown date. — D.D.K.

247. Chatterji, Suniti Kumar :— *Samskrta Digvijaya*.

OH, XXXII, Pt. 1, 1984, pp. 41-48.

This dissertation explores the spread of Buddhism and Sanskrit in countries like Burma, Ceylon, Asia, Tibet and China. The author has described the process of progress of this religion in the previous issue and contains it in this part also. Buddhism made considerable progress in Muslim countries and a number of Buddhist texts in Sogdian Translation written in the Syrian script have been found recently. Sogdian Buddhist studied and translated those texts into their own language and Sanskrit texts and helped to propagate Buddhism both in Central Asia and in China in the East and in Iran in the South and South-West. Ernst Leumann worked on East-Iranian or Śaka-Khotanese, and he declared it not to be Iranian, but a distinct and a third branch of the Indo-Iranian speech group—Indo-Aryan (i.e. Sanskrit Prakrit etc.) and Iranian (Avestan, Old Persian, Pahlavi etc.) being its two other branches. By 500 A.D. with the various Iranian tribes of Central Asia, and with Kucheans, Central Asia became culturally very largely an extension of Buddhist-India, with the Sanskrit language easily understood among the scholars and monks and other educated elites in half a dozen nations or people. Sanskrit learning was passed on from Khotan, Kashgar and the Tarim Valley states of Kucha and Karashar into China and gradually Turkistan centum group of Indo-European, and European territories.

The author has furnished a list of Sanskrit words found in different languages of the world. — D.D.K.

248. Chattopadhyaya, Siddheswar :— *Hero of the Mudrā-Rāksasa*.

Rm., XI-XV, 1983, pp. 101-108.

The author proposes to discuss, here, two interrelated problems : who is the hero of the *Mudrā-rāksasa* and whether it is Nāṭaka or not. He has discussed briefly the opinions of authors of Sanskrit dramaturgy regarding the essential qualities of a hero in a play. Author accepts *Mudrārāksasa* as a Nāṭaka and discussed the validily of the claim of the status of hero. In the play there are three major characters — Rāksasa, Chandragupta and Cānakya each

of whom can claim the status of hero. According to the writer Canakya may be taken as the hero of the play. This play is not fashioned in the traditional form, so there is a scope for fresh thinking from modern and traditional standpoint. — M.R.G.

249. Chaturvedi, Brajmohan :— *Sāhitya Śāstre Raśānumitivādah*
(*The Theory of Rasānumiti in the Literature*). (*Sanskrit*).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 239-252.

Different Luminaries have discussed *rasa* in their works. Śankuka's concept of *rasānumiti* was fully established by Mahimabhaṭṭa. There is an inherent relation between word and meaning and the meaning, which is in the form of *rasa*, is always inferable. To Mahimabhaṭṭa, the soul of poetry is *rasa*. Abhinavagupta agrees with him, on this point but disagrees on its nature. To him, *rasa* is the experience of happiness, of *ātman*, whereas Mahimabhaṭṭa takes it for delightful taste. *Rasa* is the experience of the very nature of the *varṇa-vastu* of poetry. It is devoid of worldly sorrows. The theory of *rasānumiti* is in consistent with modern rhetoricians. the matter has been fully discussed in this article. — D.D.K.

250. Chaturvedi, Devadatta :— *Samskrta-Vānmaya ke Vikāsa men Anūpasimha kā Yogadāna* (*Contribution of Anūpa Singh to Sanskrit Literature*). (*Hindi*).

SPRJ, VI, Pt. 1, 1983, pp. 87-92.

Rājā Anūpasimha of Bikaner has left a rich heritage for Sanskrit literature. He was a poet, astrologer, physician, theologist, expert in art and architecture. It is not possible to give a complete bibliography of his works since a large number of MSS. are still lying in different Bhandagaras at Rajasthan. Some of his most important works are : *Anūpaviveka* on *Saligrāma* worship, *Pratisthā-prayoga-cintāmaṇi*, *Śrādha-prayoga-chintāmaṇi*, *Anūpa-ratnāvalī*, *Jayabhiseka-paddhati* etc.

A large number of Sanskrit scholars had come to his state

(Bikaner) from different parts of India who wrote a large number of books which have been discussed in the present article. — D.D.K.

251. Chaturvedi, Shiv Datt Sharma :— *Śāradātanayasya Bhāva-Prakāśanam* (Bhāva-Prakāśanam of Śāradātana-*yaya*). (Sanskrit).

SPRJ, VI, Pt. 1, 1983, pp. 79-86.

Bhāvaprakāśanam of Śāradātana-*yaya*, a magnum opus in the chapters is a compendium of Sanskrit poetics. It is an anthology of works of great scholars like Bharata, Abhinavagupta, Mammata, Viśvanātha, Dhanañjaya and such other people. Dhanañjaya and other scholars have given ten types of dramas but Śāradātana-*yaya* names twenty types of Rūpakas. All types of poetical discussions and literary criticism on poetry have been discussed in detail. — D.D.K.

252. Dange, Sindhu S. :— *The Stage of Bharata—Some Symbolic Rites*.

Rm., XI-XV, 1979-83, pp. 119-124.

In his famous work 'The Sanskrit Drama' (London, 1924) the veteran scholar A.B. Keith, had rightly pointed out that "the Vedic ritual contained within itself the germs of drama, as is the case with practically every primitive form of worship. The singing of songs or recitations in honour of gods, the performers of the rights assumed for the time being personalities other than their own." The ritual dialogues called Brahmodaya prove the rudiments of the elements of drama.

Bharata's *Nātyaśāstra*, dealing with the rules relating the theatrical performance, or the science of stage had very ritualistic tradition in view. Viśvakarmā had constructed the first play house and Brahmā had asked the gods to protect it. The construction of stage and different types of rules and regulations have been laid down in *Nātyaśāstra*. — D.D.K.

253. Das, R.M. :— *Woman Images in Kalidasa's Ritusamhāra*.

Rm., XI-XV, 1979-83, pp. 125-130.

Simile occupies a unique place among the figures of speech in Sanskrit literature: It forms the basis of all the figures of speech of sense. Kālidāsa is a poet of the highest rank who considers *rasa* as the soul of poetry. He never changes the essential dignity of thought. In personifying inanimate objects, Kālidāsa is the master. *Ritusamhāra* presents before us a highly sensous and colourful picture of six Indian seasons and paints their varied beauties with all the grace of the passions they awaken in the minds of the lovers. It strings together pictures of the kissing clouds, the embracing creepers, the widely rushing streams, moon lit-night full of shining stars and similar other natural objects. Here passionate women moving amorously stand as an image for slowly flowing autumn rivers, their girdle-bands for leaping safaris, their white garments for white birds sitting in rows. Similar other examples have been illustrated in this monograph. — D.D.K.

254. Dikshit, Hari Narayana :— *Meghadūta men Abhivyakta Rājatantra ki Kathoratā*. (Hostility of Monarchical Administration in *Meghdūta*). (Hindi).

MUSRJ, IX, Pt. 1, 1984, pp. 61-63.

See Under Sec. VIII.

255. Durga Prasad :— *Śataka Kāvya Parampara : Eka Saraveksaṇa* (The Tradition of Miniature Lyric : An Analysis). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 189-216.

The tradition of composing miniature lyrics (*śatakas*), depicting sentiments and modes in a single stanza of four lines, with perfect observation, depth of feeling and beauty, is very old and rich in our Sanskrit literature. The poet wants to express his own thoughts and sentiments in no great length, long stanzas. It is an inspiration and benefit to the psyche (mood, mental capacity) of both i.e., the author as well as the reader. The origin of the *Śataka-kāvya* can be traced from the devotion and penance of the Vedic Rishis. Such poems can be classified into three main categories namely erotic, religious and social. A short survey of the *śataka* literature is presented in this paper. — D.D.K.

256. Dwivedi K.N. :— *Kālidāsa ke Kāvya men Loka Jīvana* (The Depiction of Folk Life in the Poetry of Kālidāsa). (Hindi).

SPRJ, VI, No. 2, 1982-83, pp. 156-163.

Kālidāsa has depicted beautiful pictures of the life of the people in mass i.e., farmers, fishermen, *vanecaras*, *pulindas*, sages etc. This article deals with this important aspect of the colourful pictures of life of mass people. — Author.

257. Dwivedi, K.N. :— *Raṣṭriyaikata Sandarbhe Kālidāsasya Mūlyāñkanam* (An Evaluation of Kālidāsa with Reference of National Unity). (Sanskrit).

SV, XI, Nos. 1-2, 1983, pp. 31-34.

The great national poet of Sanskrit-Kālidāsa, has depicted national unity in his uncompered works in several references such as (i) *Raghu Dīgvijaya Prasaṅga* (ii) *Indumati Svayamvara Prasaṅga*, (iii) *Himalaya* and *Tapovana Varnana* alongwith the physical features of the country rivers, lakes, seas, cities and temples etc. The poet has also described external provinces and natural (physical) features as the boundary of our country in national spirit for defending foreigner's invasion such as Hūnas, Pārasikas, Yavanas etc. — Author.

258. Dwivedi, Surya Narayan :— *Kāśmīra kā Sāhityaśāstriya Vāñmaya* (Literature of Kashmir). (Hindi).

JGJKSV, XL, Pts. 1-4, 1984, pp. 237-242.

The field of Indian literary criticism has greatly been enriched by Bhāmaha, Udbhaṭṭa, Vāmanā, Rudraṭa, Ānanda, Kuntaka, Lollāṭa, Śankuka, Bhaṭṭanāyaka, Abhinavagupta, Kṣemendra, Mammata, Ruyyaka and Nāgabhaṭṭa the Ācāryas of Kashmir. The contribution of Kashmir in this field is commendable. The present paper puts forth arguments for their re-assesment. Opens up the discussion with the basics of literary criticism i.e. *Sraṣṭā* (the author), *Sahṛdaya* (emotions) and *Sṛṣṭi* (the work) and explains their implications. Brings out three categories of literary critics:— originators, founders and commentators. Divides the list into these

three categories on the basis of characteristics of their respective contributions. Concludes that the critics had been partial in their observations upon these Ācāryas and their contributions, therefore, there is a need for reassessment of their contributions by modern scholars. — N.K.S.

259. Gandhi, Sharada :— *Sahassavatthuppakarne Varnita Dhammasondakakathā Mūlapāṭhaśca (Dhammasondakakathā Depicted in the Sahassavatthupakarana and the Original Text). (Sanskrit).*

MUSRJ, IX, Pt. 1, 1984, pp. 33-44.

The episode of prince Dhammasondaka is one of the most popular ninetyfive stories of *Sahassavatthuppa-karana*. It puts, welcome light on the cultural and social history of Siṁhala Pradeśa. The theme of this story has been found in *Jātaka-Kathās* such as *Avadāna Śataka*, *Avadāna Kalpalāṭa* and *Pañcatantra* etc. A manuscript copy of this title was found by G.P. Malalashekharā and was edited by Somadatta and an Assistant Librarian of the University Library, Ceylon. Ratthapāla is the writer of this work. After ascending the throne at Varanasi he realised the futility of the worldly pleasure hence he tried to find out a teacher who could teach him Dharmapada but he did not find any such guide consequently he appointed some ministers to look after the sate and went to observe severe austerities and penance. Like Lord Buddha he wanted to find out permanent cure to all the sufferings of man. It is said that Lord Indra, in the guise of a demon gave him some lectures and he attained the red path to dharma. The story resembles the theme of the king Sivi and pigeon-episode found in different texts in Sanskrit literature.

— D.D.K.

260. Goparajurama, :— *Kāvya-Prayojanāni (Aims of Poetry). (Sanskrit).*

SPRJ, VI, Pt. 1, 1983, pp. 33-41.

Bhartrhari, Bhāmaha, Vāmana, Mammata, Mahimabhaṭṭa, Kuntaka, Viśvanātha, Abhinavagupta, Kṣemendra and other rhetoricians have discussed the aims of poetry in their own way. The number of aims discussed varies from four to six. Mammata's theory *yāśase*, *arthakṛte* etc. has been adjudicated as the appropriate

definition of the aims of poetry by a majority of the scholars and rhetoricians. — D.D.K.

261. Gupta, D.K. :— *Concept of Mārga in Ācarya Daṇḍin.*

Rm., XI-XV, 1979-83, pp. 189-196.

Daṇḍin may legitimately be claimed as the first systematic expositor of the concept of *mārga*, more commonly known as *rite*, in Sanskrit poetics. He has in the first chapter of his *Kāvyaḍarśa*, given a lucid and a thorough exposition of the poetical concept. Though he has not exalted this concept of *mārga* to the position of a definite theory, as Vāmana did about a century later, calling it the soul of poetry, there is no denying the fact that he has assigned as essential place to this concept in his total scheme of the poetical theory in Sanskrit. The concept of *mārga* or *rīti* existed in its sub-conscious form, if not in a fully conscious one, much before Daṇḍin. Long before him, Yāska discussed the varying manner of different localities with regard to the usage of certain vocables. Similarly Bharata, Patañjali and other luminaries had an idea about *rīti*. — D.D.K.

262. Jha, Trilokanatha :— *The Śrīgārā Vanamālā of Kavīndra Gaṅgānanda of Mithilā.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 33-38.

Includes an account of an unpublished and incomplete manuscript attributed to Kavīndra Gaṅgānanda of Mithilā. Other works credited to this author referred are: *Bhr̥ngadūta*, *Kāvyaḍākīni*, *Karṇabhūṣaṇa*, *Alasamodīni*, *Śrīgāravānamālā*, *Mandāra mañjari*-*Nāṭikā*. Initially praises contribution of Mithila to Sanskrit literature. Quotes colophones of *Śrīgāravānamālā* proving that the author belonged to Mithilā and Tīrthut. Follows a note on the extent of the manuscripts available. The descriptive catalogue of manuscripts in Mithilā does refer to a complete manuscript of the work under the caption *vanamālā* with one person Bābū Nenamani Jhā of Bānki. The present article limits itself to two incomplete manuscripts of the work. Concludes with the remark that a new variety of heroine Agacchatpatikā (one whose husband is on his way back to his abode to meet her) is introduced by Gaṅgānanda stating that it ends at

Mugdha type abruptly. — N.K.S.

263. Khan, Muhammad I. :— *Sanskrit Nātya men Sāttvika Bhāva kī Stithi (The Place of Sāttvika Bhāva in Sanskrit Drama).* (Hindi).

MUSRJ, IX, Pt. 1, 1984, pp. 71-74.

Sanskrit poetry can be divided into two sections i.e. *dṛṣya* (visual) and *śravya* (audible), but the transcendental *sthāyi bhāva* makes an uncanny differentia between them. Although both these types have *vibhāva*, *anubhāva* and *vyabhicāri bhāvas* but the Drama has more powerful *sthāyi bhāva* fetching hilarity to the reader. As a matter of fact a play without *sāttvika bhāva* shall prove to be a vapidity. *Rasāśrayam Nātyam* i.e. the *rasa* viz., the permanent sentiment sustains *nātya* (the play). The author of this article has made an attempt to elucidate as to how the four *bhavas* of permanent and ephemeral nature generate permanent sentiment (*sthāyi bhāva*) to bring gaiety and emancipation to the readers. — D.D.K.

264. Krishnamoorthy, K. :— *Landscape in Sanskrit Literature and Criticism.*

JKU, XXVII, 1983, pp. 1-8.

Sanskrit poets and literary theorists are aware of landscape as a spiritual presence, as a powerful emotions, as a sublime influence, as a moral teacher, as a constant counsellor or as embodiment of a literary mode, ironical, satirical and ambivalent. The legacy of the Sanskrit poetic tradition which traverses the whole gamut from grossly mundane to the most spiritual lies in a happy and harmonious synthesis between the magic of *rasa* and the logic of *alaṅkāra*. Illustrates his view point by quoting Jonthan cape's views in hymns from *Rgveda* as "Sanskrit — the most artificial language being language of nature becomes the most natural language. Includes discussions upon extracts from Vālmīki's *Rāmāyaṇa* followed by a critical study of Kālidāsa's works. As a basic framework of his thesis, the author includes the merits of poetry on the authority of *Kāvyaḍarśa*. By including extracts from Bāṇabhaṭṭa and Bhartrhari, the canvass of discussion is broadened.

Concludes with the comparative remarks from an English poet "Poetry does not save the soul but it makes them worth saving," analogically assuming Sanskrit poet saying that poetry not only makes our souls worth saving but also saves them eventually. — N.K.S.

265. Krishnamoorthy, K. :— *Abhinavagupta's Integral View of Aesthetic Concept.*

Rm., XI-XV, 1979-83, pp. 221-230.

Aesthetic concepts — *rasa*, *guna*, *alaṅkāra*, *bandha* and *vr̥tti* were familiar to all literary theorists from Bharata down to Jagannātha. Yet every writer has his own way of defining, classifying and illustrating them that leads to lopsided emphasis of one of them at the cost of the others. This was sought to be remedied by Ānandavardhana in his *Dhvanyāloka*. Yet how exactly it could integrate every concept into a unified whole philosophy of beauty in literature and art was left to be explained in the two major works of Abhinavagupta—the *Locana* and the *Abhinavabhāṣati*. He was a thinker who went beyond even Ānandavardhana and Bhaṭṭa Nāyaka in his aesthetics and how he explained for the first time the precise part played by each of the aesthetic concept in a given poem or play? He has explained the key terms as *śabda*, *artha*, *bhāva*, *rasa*, etc. in a unique manner. — D.D.K.

266. Kulshreshtha, Sushama :— *Meghadūta men Alakā Varṇana*
aura Saṅgīta (Depiction of Alakā and Music in Meghadūta). (Hindi).

Rm., XI-XV, 1979-83, pp. 231-240.

Kālidāsa had a vast knowledge of Grammar, Āyurveda, Philosophy, Botany and Music. While describing the celestial beauty of Alaka to the Megha, his vast erudition of music peeps out. The author of this paper has selected three verses from *Meghadūta* to elucidate his deep knowledge of music. The palaces in Alakā having beautiful maidens, variegated pictures, drums beaten for singing, lofty tops and dazzling light can be compared with seven coloured rainbow, deep and pleasant sound and lofty movements. The sound of the *mṛdanga* (drum) is very deep and fascinating and similar is the thundering of the cloud. In another

verse the Yaksas are busy in their pleasure games with their girl friends enjoying *ratiphala* liquor and listening the sweet drum sounds like sweet thundering. Similarly other technical terms of music have been compared with the movements of clouds. — D.D.K.

267. Kunjunny, Raja, K. :— *Ānandavardhana and Abhinavagupta – A Contrastive Study.*

Br. V; XLVII, 1983, pp. 15-24.

Abhinavagupta's commentary *Locana* is an important key to unravel the terse and enigmatic text of Ānandavardhana's *Dhvanyāloka*, a new venture to analyse the three fold powers of a word namely *Abhidhā*, *Lakṣaṇā* and *Vyañjanā* polarized at one place. He is often praised as Dhvanikara, the founder and expounder of the theory of Dhvani. He was the first person who revealed that rasa is conveyed through suggestion and not-through direct expression. He has not commented on the Bharata's *Rasasūtra* and has not discussed fully the theory on Rasa-realization. But it is obvious that the famous *Abhivyaktivāda* of Rasa-realization ascribed to Abhinavagupta is based on Ānandavardhana's views, though it is true that he has been influenced also by Bhaṭṭācārya especially regarding the views on *sādhāraṇikaraṇa*. Abhinavagupta takes into consideration *tātparya* as a separate *vṛtti* to explain the sentence - meaning from the word-meanings according to one type of *Abhihitāñvayavāda*. Ruyyaka is wrong in stating that the Dhvanikara himself accepted *tātparya* as a separate *vyāpāra*. Later writers like Mammata, Visvanatha, Naiyayika Jayanta, Appaya Dīksita, Jagannātha Pandita and a large number of writers have accepted the standpoint of Ānandavardhana on rasa. — D.D.K.

268. Kunjunny, Raja K. :— *The Problem of the Kunt (al) eśvaradautya.*

Br. V; XLVIII, 1984, pp. 90-94.

The view that *Kuntaleśvaradautya* (KD) is a genuine work of the great Kālidāsa seems to have received support even from some cautious and careful scholars of eminence like V.V. Mirashi and V. Raghavan. A Scharfe has assumed its genuineness in the *Kālidāsa-Lexicon*. Even C.G. Jhala who is sceptical about its being a work of Kālidāsa considers that it might be the work of a later Kālidāsa.

At present our knowledge is confined to two verses quoted

from the KD by Bhoja, Rājāśekhara and Kṣemendra : *asakalahasitavāt* etc. Bhoja quotes this verse as an example of *Śabdālamkāra* called *Pathīti* where meaning changes completely by the change of a single word. Bhoja has interpreted this verse and remarks that Kālidāsa and Vikramāditya were characters in the work and Kuntaleśvara was enjoying life, since the administration was properly carried out by Kālidāsa.

The second verse from the *Kuntaleśvardautya* is quoted by Kṣemendra in the *Aucityavīcāracarca* : *Iha nivasati meruh Śekharah* etc. and remarks that Kālidāsa, court-poet of Vikramāditya, sent an ambassador to king of Kuntala who did not honour him properly. On the basis of Kṣemendra's remarks it is assumed by many scholars that *Kuntaleśvaradautya* is a work composed by Kālidāsa, either a poem or a historical drama, where he himself is a character.

The paper concludes with the remarks that the verses quoted above have only the value of floating traditions and can not be taken as an evidence for Kālidāsa being a court poet of Vikramāditya. — D.D.K.

269. Lele, Vaman Keshav :— *Prācīna Śāstriya Granthon kā Nirmāṇa Tantra* (Rules of Composition of Ancient Literary Books). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 73-80.

In ancient India, books on the methodology of composing theoretico-scientific treatises were also written. These dealt with all the angles of the śāstras, namely, the subject, nature, aim, composition, language etc. Our ancient scholars considered the real knowledge as the right step to attain eternal emancipation. They had laid down certain rules and regulations for composing books and this fact can be proved if we thoroughly go through the works of Pāṇini, Kauṭilya, Suśruta, Vāgbhaṭṭa, Nīlamegha etc. The seven component parts for writing new books have been elaborately discussed in this paper. — D.D.K.

270. Luders, Heinrich :— *Fragments of Buddhist Drama*.

OH, XXXII, Pt. 1, 1984, pp. 49-64.

It is a thorough study of some fragments of Buddhist drama.

An attempt has made to determine the respective age of the fragments with the corresponding signs of the inscriptions. He has utilized the published inscriptions from the *Epigraphica Indica* where only the reliable reproductions have been made, and consulted only the dated ones. Bühler has distinguished two types written in the well-known periods, the archaic, and the *Kuśāṇa*, yet he is not sure about explanation. Lüders' research is based on inscriptions found at Mathura, Sarnath, Saheth-Maheth inscription of *Kaniṣka* period, *Kāman* inscription, inscriptions of *Aśoka*. All the characters i.e. alphabets, vowels, *anustāras*, *anunasika* signs, *upa-dhamaniya* etc. have been compared and discussed by the author who can be considered a doyen among the linguists of the world. Thus this article is a sumptuous and exegetical study of fragments of Buddhist drama. Finally the author adjudicated and concluded his research with the remarks that the manuscripts had originated in the central Asia and perhaps not imported from India and are written in later central Asian Brahmi Script. These belong to the *Kuśāṇa* period. — D.D.K.

271. Mahdihassan, S. :— *The Chinese Origin of the Sanskrit Word for Wheat.*

IJHS, XIX, No. 1, 1984, pp. 71-73.

In *Atharvaveda* dated about 1500 B.C. there is the word for rice but not for wheat and the word for rice is Chinese in origin. Later a Chinese term for wheat was likewise Sanskritized as *godhūma*. The Chinese term is *ko-t'ou-me*, meaning corn-the chief-wheat, signifying the best cereal, the wheat *ko-t'ou-me*, mutated into *go-dhu-ma* or *godhūma* in Sanskrit. It further changed into *ga-n-dhu-m* or *gandhum* in Persian. — Author.

272. Mishra, K.K. :— *Kālidasa evam Bhāravi ke 'Himālaya-Varnana'*
— *Eka Tulanātmaka Prastuti (The Description of Himalaya by Kālidāsa and Bhāravi — A Comparative Presentation).* (Hindi).

SPRJ, VI, Pt. 1, 1983, pp. 17-28.

Commenting upon the salient features of the description of Himalaya by Kālidāsa and Bhāravi, the author concludes that

Kālidāsa has been singularly successful to enthrall the readers with beatitude of celestial phenomena. The lofty mountains, the gandharva etc. are all heavenly bodies. Evidently Kālidāsa's poetical genius in *Meghadūta* and *Kumārasambhava* is unique while Bhāravi has copied some ideas in his *Kirātarjunīyam*. The metres and alaṅkāras of both the poets have been discussed. — D.D.K.

273. Mishra, Rama Shankar :— *Lakṣaṇā Vailakṣaṇī* (Etymological History of *lakṣaṇā*). (Sanskrit).

JGJKSV, XL, Pts. 1-4, 1984 pp. 251-252.

The author provides etymological history of the word *lakṣaṇā* through various grammatical works such as, *Vaiyākaraṇa*, *Bhūsanasāra*, *Mahābhāṣya*, Yāskā's *Nirukta* etc. Also explains its meaning as available in *Nyāya Darsana*, *Dhvanyāloka*, *Śrīgāraprakāśa*. Dilates upon the definition of *lakṣaṇā* as given by Mammaṭa. Attempts to defend *Lakṣaṇā Kārikā* against criticism of various authors of poetics such as Viśvanātha etc. Also provides in expletion a peep into various ramifications of its subforms according to Mammaṭa, Viśvanātha and Jagannātha. Concludes that *lakṣaṇā* is the basic ornament of poetry. — N.K.S.

274. Misra, Srinarayana :— *A Note on the Corrupt Readings of the Sañjīvani on the Kumārasambhava*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 165-172.

Here the author has pointed out about 22 grammatical abbreviations. A few amendments regarding the corrupt readings of the *Sañjīvani* of Mallinātha on *Kumārasambhava* of Kālidāsa have been suggested. The author has difference of opinion with the commentator in his grammatical observations. — M.R.G.

275. Mitra, Abhaya :— *Ekāṇki: Navamūlyāṇkana* (One Act play : A New Definition). (HIndi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 57-72.

The basic elements of *Ekāṇki* drama, the characteristics of modern *Ekāṇki*, objections against Saṅskrit *Ekāṇki*, essentials of successful *Ekāṇki* and the *avyāptidosa* in its west-oriented definition have been dealt herewith. The author in the end has suggested a

new definition of *Ekāṇki*. — M.R.G.

276. Mitra, Abhaya :— *Bharata kā Aṅka-Vidhāna* (Division of the Aṅka According to Bharata). (Hindi).

SPRJ, VI, Pt. 1, 1983, pp. 69-78.

It is an old tradition to divide a work into parts and these parts are termed as skandhas, maṇḍalas, sūktas, adhyāyas, sargas or paricchedas etc. It facilitates to convey the author's view in a simple manner. But Bharata, the famous dramatist has used the word Aṅka for dividing a Sanskrit drama. Justification of this division has been made by Abhinavagupta, the commentator on *Nātyaśāstra* of Bharata. — D.D.K.

277. Mori, Sodo :— *Atthakathācariyas and Atthakathikas*.

JIBS, XXXI, No. 2, 1983, pp. 1-7.

The study of the original sources of the *Pāli Atthakathās* (commentaries), as promoted by Adikaram, is too brief and incomplete. Two such sources, the *Atthakathācariyas* (commentary teachers; Ayas) and *Atthakathikas* (Commentators, Akas) are thoroughly examined in this article.

The *Ayas* as an authority are referred to in many *Atthakathās*, while the *Akas* are only mentioned at a place in the *KhpA*. The *Ayas* were the composers of the old source — *Atthakathās*. The relation between the *Ayas* and the *Porāṇas* (Ancients) should be discussed with regard to the many questions from the *Ayas* and *Porāṇas* existing together in the same texts of the *Atthakathās*. Two similarities regarding the two can be seen : (1) from the quotations from the *Ayas* as from those of the *Porāṇas*, both containing prose and verse; and (2) from the similarity of their views.

The *Akas* are none other than the *Ayas*, although the term *Atthakathācariyas* occurs much more commonly than *Atthakathikas*, with the latter only being found in the *Atthakathās*. *Atthakathācariyas* seems to be the older terminology. — S.M.M.

278. Murti, G. Suryanarayana :— *Kātyayavema as a Commentator*.

JGJKSV, XXXVIII-XXXIX, 1982-1983, pp. 309-318.

Bhoja's comment on commentators does not hold good in the case of Kāṭayavema. On the basis of his commentary on *Mālavikāgṛhītīram*, it may be said that Kāṭayavema is at par with other good commentators. — Author.

279. Musalgaonkar, Vimla :— *Varnātmaka Rangon kā Raṅgamañca*
(*The Word Varna — An Analysis*).
(Hindi).

JGJKSV, XL, Pts. 1-4, 1984, pp. 243-250.

The lexicographers have given different meanings of the word *Varna*, such as : colour and form; beauty, class of human beings, tribe, letter, sound, word, fame, praise, dress, popularity etc. The whole world has been encompassed by the multi-semantic word *Varna*. *Varna* is considered as a form of *Viṣṇu*. This is reason *Viṣṇu* can describe the whole of the world. Thus *Viṣṇu* is named as *Varna*. In this paper different meanings of the word have been discussed with extracts from different texts, that include *Tarka Saṅgraha*, *Jyotiṣa*, *Nātyaśāstra* of Bharatamuni, *Upaniṣads*-*Dhyānabindu*, *Garbhopaniṣad*, *Amṛtanāda*, *Chāndogya*, *Siksāgranthas Saṅgīta-makaranda*, etc. The social life has great importance reserved for colours. Explains the significance of colours during rainy seasons. — N.K.S.

280. Nandi, T.S. :— *Currents and Cross-Currents in the Pursuit of Alāmkāraśāstra in Gujarat*.

JOIB, XXXII, Nos. 3-4, 1983, pp. 240-250.

It is surprising that the contribution from Brahmin authors in the field of *alāmkāra* is almost nil. It is the Jainas who have been the torch bearers in rhetorics, dramaturgy, *kaviśikṣā* and allied subjects. The renowned luminaries like Hemacandra, Vāgbhatta, Mammata, Viśvanātha etc. were all Jainas of Gujarat. Probably the works of the Brahmin authors are lost. The Jaina deposited their works in the safe custody of Jasalmer for fear of their being destroyed by the Muslim rulers. But these Jaina authors have also preserved with respect, the works of non-Jaina writers. Dalsukh Malvania thinks that many Brahmin authors for want of money passed away their works to the credit of others. Political pressure also could have played its own part.

Ānandavardhana's *Vyañjanā dhvanirasa* theory was welcomed by eminent rhetoricians like Mammaṭa, Viśvanātha, Hemacandra, Jagannātha and Appaya Dīkṣita. These scholars were the followers of Kashmirian tradition, while Rājā Bhoja, Dhanañjaya, Dhanika etc. belonged to the Malva school. So far as literary criticism is concerned, we find two currents equally ancient and opposed to each other, so far as the nature of rasa is concerned, Hemacandra promulgated the Kashmirian tradition taking rasa to be the only nature of joy while on the other hand, his own disciples, Rāmacandra and Guṇacandra challenged this. Vāgbhaṭṭa also tries to define rasa in his own way. Thus a larger number of works appeared on this topic.

Nātyasāstra, *Nātyadarpaṇa* and a large number of other important works on *Alamkāra* have been discussed in the paper. — D.D.K.

281. Narang, S.P. :— *An Archetype of Bhāsa's Avimāraka and Kathāsaritsāgara*.

JGJKSV, XL, Pts. 1-4, 1984, pp. 113-124.

Makes a detailed comparative study of Bhāsa's *Avimāraka* as a story with its story included in *Kathāsaritsāgara* and *Jātaka*. First discusses their common contents stating that the story of *Kathāsaritsāgara* is a simple and compact unit. Findings show that out of 20 verses of *Kathāsaritsāgara*, 50% is not found in Bhāsa's drama whereas 30% of the text has similarity of expression sometimes verbatim. 20% of the text has been found in the dramatization of Bhāsa which is found in *Kathāsaritsāgara* in one or the other way. The commonness of the story is attributed to a common stream in Kathā literature-most probably the folklore of Bhāsa's days. Illustrates the points of difference in the stories of *Avimāraka*, *Kathāsaritsāgara* and *Jātaka*. Concludes with the possibility of *Avikumāra* for *Avimāraka*-transposition of *ka* through metathesis. — N.K.S.

282. Narasimhacharya, N.C.V. :— *Ślesa or Paronomasia and Mallinātha*.

VUOJ, XXVI, Pts. 1-2, 1983, pp. 31-50.

There are diverse views regarding the figure *Slesa*. A resume of some celebrated rhetoricians' views has been given in this paper. In the light of the theories of Udbhaṭa, Mammata, Appaya Dikṣita and Ruuyaka author examines *Slesa* in a few examples, following Mallinātha. Commenting on the verse *iti tena vicintya...* (*Kirātarjunīyam* XIII-14) Mallinātha says that the figure is *Slesa* because *Sādharmya* between *bana* and *saciva* is due to the words, but not due to common attributes. The figure here is *Upamā*. In the case of the following verse : *Snigdhañjana-śyamaruci...* (*Śiśupāla* III. 63) Mallinātha gives the different interpretation according to the three theories for the sake of clarification— (1) that it is *Slesa* according to Ruuyaka's theory because of *Sabda-mātrāśādharma* : (2) that it is *Upamā*, having *Upamāvācakas* more than one according to Mammata's views (3) that it is *Slesopamā* according to Dandin's theory.

Some other examples have been discussed in this paper. Though Mallinātha represents different points of view, he indicates what his own preference is. He thoroughly knows the theories or points of Ruuyaka, Mammata, Vidyānātha and others. He does not blindly follow any of them exclusively. He accepts only those, which according to him, suits the occasion. He evaluates the poems in a more methodical and comprehensive way. — D.D.K.

283. Ohashi, Yukio :— *Sanskrit Study in Japan*.

VII, XXII, Pts. 1-2, 1984, pp. 164-168.

Sanskrit had penetrated into China by the 2nd century but *Sittan ji ki* (i.e. Sanskrit) was introduced into Japan by Kōbōdaishi Kūkai (774-835 A.D.). He studied Mantra-yāna-Buddhism in China, and founded *Shingon-shū*, Japanese Mantra-yāna-Buddhism. He had written two books about Siddham-letters. From this time, many books about Siddham-letters were written in Japan. One of the most important books is *Sittan zo* "Storehouse of Siddham" by Aunen, 841-915 A.D. ca and shape, phonetics and meaning of Siddham-letters are explained, and Sanskrit grammar also was studied during the Edo period (1603-1867).

Actually, traditional Sanskrit study did not develop any more,

and modern Sanskrit study in Japan is owing to Sanskrit study in the Western countries. Firstly Kasahara Kenju (1852-83) and Nanjō Bunyu (1849-1927) have been to England since 1876, and studied Sanskrit under Prof. Max Mullar (1823-1900). They published Buddhist Sanskrit texts. Since then the Sanskrit study has much progress in Japan. Sanskrit, Pali and Tibetan are taught in every Buddhist University. Different types of works studied at Japan have been discussed in this article. — D.D.K.

284. Panda, Kshetrvashi :— *Venīsamhāra Vidambanā* (Irony of *Venīsamhāra*). (Hindi).

Sāg., XXI, Pt. 1, Saṁv. 2039, pp. 43-48.

Venīsamhāra nātaka is a work of classical nature written on traditional lines. It has six cantos. It is not only a literary composition but also fit for people's forum. The scenario of the play based on the *Mahābhārata* where the cruel crown prince Duryodhana shows his brusque behaviour towards Draupadī and she was dragged into the Kuru's court and her hair were pulled in the presence of all ministers, Acaryas and the great hero Bhīṣma. The play has been written with meticulous care of its stylistic aspect of *rīti* and *guna-ārabhati* and *oja* respectively, which is evidently an example of *vidambanā* i.e. Irony (verbal as well as Dramatic Irony). This is a new addition to Sanskrit literature and the modern scholars have agreed to accept this postulation which has been defined as under.

Irony is saying one thing while meaning another, not in the sense of untruth or of the kind of double meaning found in pun (*śleṣa*) and metaphor (*rūpaka*), but in the sense of meaning something different to someone else who hears the speech and is intelligent enough to see the further meaning equipped with the knowledge to do so.

— A few examples of Irony have given in this paper. — D.D.K.

285. Pandey, Shambu Nath :— *Apabhramśa Sāhitya kā Saundarya*
(The Beauty of *Apabhramśa* Literature). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 1-8.

It throws welcome light on the originality, freshness and

beauty of imagination and ideas in the Apabhramśa literature. He has made an attempt to establish the bygone glory of Apabhramśa works. During the 20th century a coterie of learned scholars of Europe as well Indians brought out a large number of Apabhramśa works numbering about half a thousand. The ruthless hand of time had obscured all the remnants of rich literature— Mahākāvyas, Mahāpurānas, Purānas, Epics etc. In the famous drama *Vikramorvāsiya* of Kalidāsa king Pururava, the hero suffering from severe pangs of separation from his beloved Urvaśi expresses his sad stale in Apabhramśa. Similarly a large number of eminent Sanskrit scholars have given Apabhramśa ślokas or prose in their works. Thus it is most valuable contribution of the author on the subject. — D.D.K.

286. Rajendran C. :— *The Concept of Form in Sanskrit Poetics.*

Br. V, XLVIII, 1984, pp. 78-89.

In Sanskrit it is not difficult to find a parallel for the concepts of form and content by indicating the distinction between *Śabda* and *Artha*. The former can comprehend the form in all its ramifications. *Artha* could after the clarifications of the Dhvani theorists, stand for the content. The significance of all definitions of poetry as *Śabda* and *Artha* united would become self-evident if the former is regarded as form and the latter as content. Ānandavardhana refers to Prabandha as a suggestive factor and Kuntaka who regards Prabandha-vakratā as an all-pervasive stylistic device had, by regarding Prabandha as an element of *Śabda*, conceived of the latter as the most comprehensive element of form. The crisp definition *Vākyam rasātmakam Kāvyaṁ* given by Viśvanātha is supplemented by the remarks that the whole composition can itself be regarded as Mahākāvya. Here also *Vākyā* signified the form of poetry. *Vākyā* is indeed the formal framework of a literary piece and much more than a mere sentence in this concept. The author has discussed this topic with full amplification. — D.D.K.

287. Rajpurohit, Bhagwati Lal :— *Kumārasambhava aura Śiśupāla-Vadha ke Samāna Prasaṅga* (*Similarity between Śiśupāla-Vadha and Kumārasambhava*). (Hindi).

SPRJ, VI, Pt. 1, 1983, pp. 133-136.

A cursory view will suffice to prove that Magha, the famous author of *Śiśupālavadha* has copied Kālidāsa's *Kumārasambhava* and his other works and has incorporated his poetical genius in his poems. For example, the sage Nārada's arrival in the court in Māgha is the same as in the last act of *Vikramorvāsiya* and 6th chapter of *Kumārasambhava*. In *Vikramorvāsiya*, the Narada brings the message from Lord Indra and in *Raghuvamśa* Paraśurāma sends a message to king Janaka and same scene comes in the Māgha's 1st chapter with a vivid description of seven sages:

Similarly examples can be multiplied to prove that Māgha has copied complete 6th chapter of *Kumārasambhava*. The ideas expressed in chap. 1 are seen in the second chapter of Māgha. But Māgha has depicted the theme exquisitely touching and he is considered one of the doyens among Sanskrit poets. — D.D.K.

288. Rajendran, C. :— *References to Buddhistic Philosophy in Dhvanyāloka*.

VIJ, XXII, Pts. 1-2, 1984, pp. 208-213.

See Under Sec. XII A.

289. Ram Pratap :— *Definition of Poetry in Sāhitya Sudhāsindhu*. Rm., XI-XV, 1979-83, pp. 311-314.

Viśvanāthadeva, a South Indian scholar, in his *Sāhitya-Sudhāsindhu* a notable work on Sanskrit poetics, has placed the views of former ācāryas regarding definitions of poetry in two categories. Under the first category come those theorists who regard the existence of poetry both in word and sense. Mammaṭa, Rudraṭa, etc. come under this category. Under the second category are placed Cāṇḍīdāsa and others who consider the existence of poetry in word.

He has refuted both these theories. He himself considers sentence as poetry which is easily understandable and which produces supreme bliss. He uses neither *śabda* (word) nor *śabdārthau* (word and sense) but *vākyā* (sentence) for giving his definition of poetry. He has followed the famous poetician, Viśvanātha, who defines poetry as a kind of sentence, the soul whereof is *rasa*, *Vakyam rasātmakam kāvyaṁ* in his *Sāhityadarpana*. — D.D.K.

290. Rama, Gopraju :— *Māmmatam Kāvyalakṣanam-Saṅgopāṅgaviśeṣanam* (Mammata's Definition of Kāvya — An Analysis). (Sanskrit).

Rm., XI-XV, 1979-83, pp. 335-342.

The definitions of the term Kāvya have been given by different scholars with varying subtle nuances according to their own stand points. The present monograph is meant to discuss the Mammata's definition who says : *Tadadosau Śabdārthau...* i.e. the words and their meanings sans blemishes, having *guṇas*, even sometimes without *Alarikāras* can be termed as Kāvya. There is no unanimity of opinions of rhetoricians. Some scholars denote word as *Kāvyaṁ*, while others think that meaning is *Kāvyaṁ* and some scholars like Ānandavardhana plead that suggested sense alone is the soul of poetry. Bhāratamuni and Bhāmaha follow Mammata but there is a dilemma whether word or its meaning is dominating factor in poetry. Definitions of eminent scholars like Daṇḍi, Vāmana, Udbhatta, Kuntaka and a large number of other experts have been quoted in this article. — D.D.K.

291. Ramana, M.V. :— *Definition of Kāvya in Sanskrit Poetics and the Concept of Māhāvākyā*.

OH, XXXII, Pt. 1, 1984, pp. 1-16.

Definitions of nine leading theorists have been given in this article. The attributes such as *guṇa*, *Alarikāra*, *rasa* etc. in these definitions are not taken up for discussion. All the definitions have been classified into five main heads as under :

1. *Śabdārthau Kāvyaṁ*
2. *Padāvali Kāvyaṁ*
3. *Vākyam Kāvyaṁ*
4. *Māhāvākyam*
5. *Śabdah Kāvyaṁ*

Bhāmaha is the earliest to describe Kāvya as *Sabdārthau Sahitau Kāvyaṁ*, and this definition inspired most of his successors, Kuntaka, Vāmana, Udbhātta, Rudratta, and some other scholars almost reproduced this definition. A large number of other authors have been discussed in this essay. The author concludes the topic with the remarks that the seed of the concept of Mahākāvya sown by Dandin sprouted at the hands of successive theorists like Ānandavardhana, Kuntaka, Rājaśekhara, Bhoja and Viśvanātha has borne fruit in Jagannātha. The subject has been discussed in detail in this article. — D.D.K.

292. Ramaratnam, S. :— *Elements of Farce in the Plays of Harṣa*.

JGJKSV, XL, Pts. 1-4, 1984, pp. 83-94.

The author of the paper relates *Prahasanāṅgas* and *Vithyanāṅgas* as dealt with by dramaturgist Simhabhūpāla. Attempts to illustrate some of the elements of the two groups with the help of extracts from the three plays of Harṣa—*Nāgānanda*, *Ratnāvali* and *Priyadarśikā*. Feels that his illustrations are only representative in nature and a discerning reader of the plays is bound to find many more instances of these elements. A *Prahasana* (pra-has+yut) is that which causes one to burst into laughter, this is one aspect of elements of farce, the second aspect critically illustrated is *vithyanāṅgas* as a supplement to the *pradhāna rasa* of a play. — N.K.S.

293. Rayan, Krishna :— *Lakṣaṇā-Metaphoric and Metonymic*.

Br. V, XLVIII, 1984, pp. 28-36.

Ancient Greeks and Romans considered metaphor, metonymy and synecdoche as three of 250 figures. They saw figures as deviations from, or embellishments of, standard discourse. Aristotle had a sense of the centrality of metaphor to poetic utterance and remarked that it can not be learned from others, and it is also a sign of genius. He defined metaphor as consisting merely in giving a thing the name of some other thing, the transfer being either from genus to species or from species to genus etc. The view of metaphor as a device and an ornament, developed by classical rhetoricians, continued its reign through the Medieval, Renaissance and Neo-Classical periods and was modified only when the Romantic

aesthetic, twentieth century anthropology and modern linguistic theory promoted a recognition of metaphor as more than a mere trope. Metaphor then began to be seen as primitive man's mode of knowing, as 'the omnipresent principle of language' (I.A. Richards), and as the principal generative force in imaginative writing. Metonymy is 'substitution of the name of an attribute or adjunct for that of the thing meant' (Concise Oxford Dictionary), and synecdoche has been defined as 'substitution of part for whole, genus for species or vice-versa (R.A. Lanham).

In the Sanskrit system of *alamkāras*— *rūpaka* and *atīsayokti* are forms of metaphor, and, metonymy may be taken as *aprasutaprasāmsā* which deals with cause and effect, stating one of them and omitting or denying to the other. Ever since it was found that there were sentences in the Vedas which made no sense unless a secondary meaning was assigned to certain words in them, the investigation of the principles and varieties of secondary meaning had been a continuing concern in Sanskrit.

Investigations of the principles, factors and operations of *lakṣaṇā* have been conducted with great thoroughness, and cases of transfer of meaning have been classified on various basis into *jahallakṣaṇā*, *ajahallakṣaṇā* and *jahadajahallakṣaṇā* with reference to the degree to which the primary meaning is discarded into *prayojanavatī* and *nirūdhā* with reference to whether the transfer is intentional or conventional etc. All these peculiarities and types of *lakṣaṇā* have been discussed in detail in this article. — D.D.K.

294. Sandesara, Bhogilal J. :— *Narasimha Mehta and Contemporary Jaina Poetry*.

JOIB, XXXIII, Nos. 3-4, 1984, pp. 285-290.

Narasimha Mehta (1414-1480 A.D.) is well known as Ādikavi of Gujarati literature. He was a native of Talājā near modern Bhavnagar. Spent many years of his life at the historic city of Junāgadh at the foot of Mt. Girnar and according to local tradition, spent the later part of his life at Mangrol on the southern coast of Saurāstra. He was the first Gujarati versifier and a new era in Gujarati literature began with his life and works, the earlier period being

from the times of the great savant Hemacandra (1089-1174) who has given profuse quotations in his *Apabhraṃśa* grammar from the floating literature of his times to the end of the 14th century, when Kulamandānagāṇi gave his *Mugdhāvabodha Auktika* (1394), a manual for learning Sanskrit and an important milestone in the history of Gujarati language. Several remarkable non-Jaina works of early Gujarati, like the *Hamsāuli* (1371) of Asāita Nāyak and *Sadayavatsa Kathā* (c. 1406) of Bhīma are preserved in the Jaina libraries. A voluminous literature in Gujarati before Narasimha was mainly composed by Jaina writers and various forms like Rāsu, Kathā, Phāgu, Bārāmāśī, hymns and lyrics were cultivated apart from a bulk of writings in prose. There was a mushroom growth of different types of works in Sanskrit, Prakrit, Pali etc. during the period and Narasimha had taken a vow to compose 125000 devotional songs in his life. — D.D.K.

295. Sarkar, Ranjit :— *The Structure of Time in Bhavabhūti's Uttara Rāmacarita.*

Rm., XI-XV, 1979-83, pp. 365-380.

Uttararāmacarita, Bhavabhūti's last play is dramatically and poetically the most successful work having for its central theme the struggle to conquer time, struggle to regain from time's clutches all the experience of the past. And this struggle becomes all the more pathetic when man has no hope, when present time and the future time have nothing to offer him. However, Bhavabhūti is not a pessimist. Inspite of his critical outlook on life and his personal frustrations, inspite of the seemingly intractable complexities of time, he does not lose faith in the idea that finally time will bring happiness. Although we cannot recapture lost time, although our joy and happiness are concealed for a certain period, leaving only the sorrowful present and blind future, yet in the end the breach is mended, past and present meet and the continuity of our joyous experiences, which is the real truth of existence, is reassured. — D.D.K.

296. Satyavrat :— *A Note on the Date of Mudrārāksasa.*

VII, XXII, Pts. 1-2, 1984, pp. 214-217.

With various manuscripts yielding different variants of the

supposed patron of Viśākhadatta, the epilogue to *Mudrārāksasa*, aimed at determining the date of the play, no definitely satisfactory result has been formed so far. The bharatavākyam accords to Viśākhadatta's patron the honour of resuming the land from the depredations of the foreign marauders. Chandragupta II, authentically known to have vanquished the Śakas of Gujarat and Kathiawad, hence he can be the patron of the poet, but Indian history indicates that Chandragupta II, did not come into conflict with any class of barbarians to merit the type of esteem that Viśākhadatta showered on the sovereign of the day, Jagannath Agrawal, K.P. Jayswal, K.T. Telang, B.S. Vyas, A.P. Maṇḍan have given different dates and a reader can only hypothesize for Viśākhadatta, a date subsequent to 540 A.D. — D.D.K.

297. Sharma, D.D :— *Linguistic Speculations of Sanskrit Rhetoricians*.
IJDL, XIII, No. 1, 1984, pp. 25-39.

See Under Sec. IX.

298. Sharma, Shashi Dhar :— *Māghīyopakramapadyayoh Mallināthoktālārikṛtervoicārah* (*The Views of Mallinātha on Māgha's Compositions*). (Hindi).

SPRJ, VI, Pt. 1, 1983, pp. 137-141.

Although a large number of commentaries of Māgha's *Śiśupālavadha* is available yet there is no comprehensive work which can serve the purpose of scholars. Mallinātha's *Sarvamikṣā* commentary is unequivocally a paradigm and he indicates the need and purpose of his work that it is for those who are interested in words and their meanings, gunas or alaṅkāras (rhetorics), phonemes, sentiments etc. He has been discreet enough to interpret intricate and abstruse words. His mastery over Alankaras is unique which are based on eminent rhetoricians like Bhāmaha, Rudrata, Dāṇḍin, Vāmana, Mammata etc. — D.D.K.

299. Shastri, A.H. :— *Chandragupta II Vikramāditya as a Poet*.
PPB, XII, Nos. 1-2, 1984, pp. 85-92.

The Gupta period witnessed an enormous output of literature

in all its aspects. The crest-jewel of Indian poets, Kālidāsa and great intellectual giants like Āryabhatta, Varāhamihira, Hāla, Palittaya, Chappanaya, Guṇādhyā, Bāṇā and others flourished during this age. The Guptas did not however, remain content with extending liberal patronage to men of letters, some of them were themselves poets of recognised merit and were remembered as such by the posterity. The famous Allahabad pillar composed by the poet Hariṣeṇa speaks, with great regard, of the poetic achievements of his patron Samudragupta. Similarly Devagupta-Chandragupta II Vikramāditya was also a great poet mentioned by Uddyotanasūri with Hala, Guṇādhyā, Bāṇā etc. — D.D.K.

300. Shrivastava, Giandevi :— *Daśa-Rūpaka men Pratipādita Sandhivisayaka Dhārunā kā Mūlyāṅkana — Katipaya Vyāyogon ke Viśesa Pariprekṣya men (Evaluation of Sandhis As Depicted in Daśarūpaka Based on Some Vyāyogas). (Hindi).*

Rm., XI-XV, 1979-83, pp. 427-438.

Daśarūpaka - a treatise on dramaturgy indicates the ten different varieties of Sanskrit plays. While explaining the *artha-prakṛtis* and the *avasthās* in a drama, he names five *sandhis* also. In his exegetical commentary on this work, Dhanika names *bīja*, *bindu*, *patākā*, *prakāri* and *kārya* are the *artha-prakṛtis* and *ārambha*, *yatna*, *prāptyāśā*, *niyatāpti* and *phalāgama* are the *avasthās* i.e. stages which form five *sandhis* namely *mukha*, *pratimukha* etc. Ācārya Dhanañjaya had enumerated five *sandhis* but how these *sandhis* crop up or what are circumstances for their genesis, has been neglected. The authenticity of the nature of *sandhis* has been declared as doubtful. — D.D.K.

301. Sushma :— *Kāvyānukarāṇa (Imitation of Kāvya). (Hindi).*

MUSRJ, IX, Pt. 2. 1984, pp. 59-72.

The author has encompassed his investigations vividly on the genesis of new literature which gets inspiration from old works and this new literature becomes antiquated when it is followed by new works. This ipso facto tradition is a regular continuity. Novelty

pales into antiquity due to passage of time. But poetry is immune to such categorical assertion of periodicity. Kālidāsa and Dāṇḍī have the same verdict that old things are not all transcendental and new one are always faultless. According to Ānandavardhana-cārya, any old work with some innovations will please the readers. Bhāmaha, the famous rhetorician remarks that Kālidāsa's *Meghadūta*, *Abhijñāna-sākuntala*, *Raghuvanīśa*, *Kumārasambhava* are the real guides for the later generation of poets who have adorned their works on the pattern of such works. The article concludes with the remarks that the imitation of other artists is one of the means by which a person enriches and finally establishes his own individuality and on the whole such imitation is more promising than an icing of originality that hardens too quickly. — D.D.K.

302. Tiwari, R.S. :— *Abhinavagupta's Interpretation of Kārikā no. 38 of Chapter Six of Nātya-Śāstra*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 291-308.

It analyses Abhinava Gupta's view on the traditional *kārikā* no. 38 (*yathā bijād*). He raises a debate whether (i) *bhāvas* are produced from *rasas* (ii) or *rasas* are produced from *bhāvas*, (iii) or both are produced by virtue of their mutual relationship. The phrase *tanna* according to Abhinavagupta, negates the first and third proposition. This stand of Bharata is supported by the traditional verses.

The author of this article, thinks that the present text of the *kārikā* is corrupted and has suggested some amendments. — M.R.G.

303. Tripathi, Radhavallabh :— *Mahābhārata aura Nātyaśāstra (The Mahābhārata and Nātyaśāstra)*. (Hindi).

JGJKSV, XL, Pts. 1-4, 1984, pp. 263-270.

The *Mahābhārata* presents the different stages of growth of Indian drama in its various dimensions during pre-Bharatan period. For *preksāgrha* the extracts quoted are from Adiparva that refers to an auditorium (*raṅgamaṇī*). The present paper also throws light upon gatherings during *svayamvara*, festivities and sacred occasions.

Music, dance and play are referred to at many a places in *Mahābhārata* text. Concludes with the remarks that the *Mahābhārata* period was conducive to the establishment and development of Indian dramaturgy as such for proper comprehension. Bharata's *Nātyaśāstra* must be studied in this context. — N.K.S.

304. Tripathi, Rammurati :— *Kāvya kī Ātmā kā Praśna aura Rasa kī Sthiti* (A Question on the Soul of Poetics and Position of Rasa). (Hindi).

Rm., XI-XV, 1979-83, pp. 511-56.

It is a unique tradition of Indian savants that they try to deduce the soul and body of their subject of study. This is also applicable in poetics also. Bharata the author of *Nātyaśāstra* considers the plot as the body and the sentiment as the soul in a drama. In poetry also, according to Ganesh Tryambaka Deśapandey the *rasa* is the soul of the poetry. But this is not a unanimously accepted verdict for a good poetry. Some scholars think *rīti* as *ātmā* of a poem; while others consider *dhvani* as soul of the poetry. Kuntaka openly declares that the word and meaning together constitute poetry. Viśvanātha has propounded that poetry has *rasa* as its soul and a sentence is a collection of words possessing compatibility, expectancy and juxtaposition. Different theories regarding *rasa* have been discussed in this monograph. — D.D.K.

305. Unni, N.P. :— *T. Ganapati Śāstri - the Discoverer of the Bhāsa's Plays.*

Rm., XI-XV, 1979-83, pp. 517-522.

It was given to M.M.T. Ganapati Śāstri, the first Curator in charge of the publications of ancient manuscripts under the Government of Travancore to discover and publish the thirteen dramas ascribed to the pre-Kālidāsa dramatist Bhāsa. Till then, Bhāsa was a mere name. M. Winternitz had declared these to be most valuable treasures of the Indian literature. Besides this great discovery he has to his credit about 14 works, which have been enumerated in this monograph. He had brought out 87 publications in the Trivandrum Sanskrit Series. Eminent scholars like A.B. Keith, M. Winternitz, Sten Konow Lindenau etc. have appreciated his

works. He stands unparalleled as a colossus in the field of Indological research and Oriental learning inspiring generations to come. — D.D.K.

306. Upadhyaya, Ramji :— *Nāṭakeṣu Nāṭyetaramanorañjanāni*
(Additional Means of Entertainments in Drama). (Sanskrit).

Sāg., XXIV, No. 1, Saīnv. 2042, pp. 45-48.

Alongwith the four types of dramatic representations, the poet takes recourse to additional measures, such as music, both vocal and instrumental, dance, acrobatic devices, magical effects etc. for superb dramatic effect. — Author.

307. Upadhyaya, Ramji :— *Nāṭyarasāḥ* (Sentiments in Drama). (Sanskrit).

Sāg., XXIV, No. 1, Saīnv. 2042, pp. 33-44.

Selection of principal emotions, place of *Śrīgāra*, *Vīra*, *Karuṇā*, *Raudra*, *Sānta* and *Hāsyā* has been considered on merits. Some sentiments are not palatable and therefore rarely resorted to. The importance of *āśraya* has been taken note of. — Author.

308. Upadhyaya, Ramji :— *Nāṭyabhārati* (The Dramatic Dialogue). (Sanskrit).

Sāg., XXIV, No. 1, Saīnv. 2042, pp. 1-28.

The dramatic dialogues owe their charm to the importance of the act under discussion, importance of the participants, the period of the act whehter past, present or future, characters concealing their personality, ups and downs of fortune, elegance and skill of speech, raretypes of talk, ready wittedness, ingenuity of communication, minute observations, figures of speech employed etc. — Author.

XI — MISCELLANEOUS

309. Agarwal, D.K. & Shukla, :— *Washerman and Washing Materials in Ancient India.*
Suresh Chandra
IJHS, XIX, No. 4, 1984, pp. 314-322.

The washerman among others is counted as a *śilpin* or artison by Manu. Clothes washed by him are to be taken as 'pure'. Certain codes of conduct were enjoined to prevent a washerman from indulging in any slackness of duty. The Washerman called *rajaka* was both a dyer as well as cleaner as the etymology would show. The washerman guilty of conduct was accordingly punished, as Kautilya describes in his *Arthaśāstra*. The profession was honourable and thus the washerman was often called *varistha* (corrupt form *varethā*).

The various washing materials used then are described in the *Smṛtis* and *Purāṇas*. Of such detergents a few have survived. Some detergents were used by washermen to wash clothes, others for woollen and silken garments and some others to cleanse the hair or body were used. The clothes after the use of detergents were finally washed in water and dried. The *Smṛtis* enjoin the purifying quality of water, hence the ancient practice of the purificatory sprinkling of water on a heap of clothes. — S.M.M.

310. Agarwal, K.M. :— *Kautilya on Prostitution.*

Rm., XI-XV, 1979-83, pp. 1-7.

Prostitution is referred as the world's oldest profession because it has flourished throughout the human history. In India, this profession is prevalent from a very early period i.e. from *Rgveda*. According to Kautilya prostitution is a social institution. He has granted the prostitutes a due place in the social frame-work. The prostitutes were granted licence on payment of regular tax. Thus they proved to be the regular source of income for the state. They were also employed for detecting criminals. They proved to be of

much value for social control. They were employed in palaces by *Ganikādhyakṣa* : Among the prostitutes, the most beautiful girl was appointed as court-prostitute. The prostitutes employed by the Government were positioned in three-tier cadre i.e. *uttamavārā-s*, *madhyamavārā-s* and *kanisthavārā-s*. According to their position, they were paid by the Government. In the old age, the prostitute was appointed as the mother i.e. the guardian of the prostitutes. The prostitutes kept under the mother had to obey otherwise they were penalised.

There were also brothels which were run by brothel-keepers. The prostitutes who ran their business independently were called *Rūpajīva-s*. Kāutilya has prescribed a code of conduct both for prostitutes and customers. They had to abide by these rules otherwise they were punished by the Government. Kautilya has also referred to the woman of easy virtue. These women were not public women but secretly catered the sexual needs of those who did not dare to visit public women. — U.R.G.

311. Bhatla, Neeraj Mukherjee, :— *Plants Traditional Worshipping*.
Tapan & Singh, Gian

IJHS, XIX, No. 1, 1984, pp. 37-42.

Plants occupy an important place in mythology. Every nation has its own set of sacred plants. This article attempts to highlight the importance of some plants known to be traditionally worshipped in different parts of India. Significance of these plants in different ceremonies and their role in festivals have been discussed. — Author.

312. Bhatta, C. Panduranga :— *A Note of Rules and Conventions Connected with Dice-Play*.

Br. V, XXXVII, 1983, pp. 58-66.

Among the popular pastimes of ancient India, dice-play was one. It was called *aksakṛīḍā* or *vibhitaka* in the *Rgveda*. *Mahābhārata*, *Daśakumārācarita* and *Kathāsaritsāgara* (KSS) reveal some of the rules and regulations observed in the game of dice and also certain practices current among the players. There were some fundamental codes of conduct. Violation of these rules was looked down.

Normally, gamblers were not allowed to play for others. According to KSS a person could not be compelled to play. Another universal rule among the gamblers was that if a gambler did not object to through the dice, it was considered his acceptance to play. Regarding the nature of stake, one who has no money of one's own cannot stake the money belonging to others. After losing all wealth, men used to stake their personal freedom, dependents etc. It was a convention that what was won in gambling was not to be returned. The defaulted player could not go out of the gambler's ring (a circle drawn round the defaulted player) until the debts were settled. No reference is found in the Vedic literature about the practices of giving up the clothes by the defeated gamblers. The episode of *Draupadi-vastraharaṇa* is a solitary instance found in *Mahābhārata*. — M.R.G.

313. Debroy, Dipavali :— *Weapons of the Kuruksetra War.*

ABORI, LXV, Pts. 1-4, 1984, pp. 195-206.

It presents a data-based discussion of weapons used in the Kurukshetra war. There are four synonyms for weapon, namely, *astra*, *śastra*, *āyudha* and *praharāṇa*. These words differ in their root meanings. This paper has concentrated only on weapons that are *non-divya* in nature which are found in the *Mahābhārata*. Some important catagories of arrows, spears, swords, maces, and noose-like weapons have been mentioned here. Stones, uprooted — trees, horns of cattles, nails and bones were also used to fight with. When all weapons were exhausted, there are instances of warriors carrying on fighting with chariot-wheels. The author of this paper is not willing with the views that in the time of the *Rāmāyaṇa*, the *Mahābhārata* and the *Purāṇas*, ancient-hindus amply used fire-arms in battle and knew of the use of gun-powder. — M.R.G.

314. Dikshit, Harinarayan :— *Kālidāsa ke Kāvyon men Rāstrīya Bhāvanā* (National Sentiments in the Poetry of Kālidāsa). (Hindi).

MUSRJ, VIII, Pts. 1-2, 1983, pp. 43-46.

Here is an assessment of portions of Kālidāsa's writings overflowing with feelings of nationality. Raghu's *Digvijaya*

represents his faith in India's integrity. The description of Indian provinces, on the eve of Indumati's svayamvara shows his faith in every particle of this land. The description of the route of Meghna and picturisation of Himalaya as the crown of Bharatamata as well as the use of adjective *Devatā*, *Ātmā* express the depth of his nationalist feelings. Personification of Himalaya in *Kumāra-Sambhavam*, the feeling of the establishment of a welfare state in the hearts of the kings of Raghuvamśa and reverence for saints all point towards his humanitarian outlook. — I.S.

315. Goodfriend, Douglas E. :— *Rank and Reflectivity — A Speculative Enquiry into Ethno-Ontology of Rank.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 173-200.

Special nature of the Indian concept of rank has been analysed here. It also discusses hierarchy and holds the view that in this concept a lower ranking object or individual may be regarded as equal to or even identical with the higher ranking objects. The logic of equalities within hierarchies could be seen in Manu's discussion of sins and their penances. Flexibility in the ranks and a movable hierarchy are special phenomena of Indian thought reflected in their religion and social structure. — Author.

316. Jain, Nemichand :— *Nārī-Jīvana ke Mahāvīrakālīna Sandarbhon kā Paryāvalokana evam Samikṣāna* (Analysis of Reference of Women-life at the Time of Mahāvīra). (Hindi).

JJVB, X, No. 2, 1984, pp. 27-32.

Ancient works dealing with social status and privileges of women and belonging to a period prior to Lord Mahāvīra's birth fell into oblivion. Post-Vedic literature and the Buddhist works shed a welcome light on this subject. With the exception of some high class ladies, i.e. queens etc. women in general had no liberty or position in religious, social, cultural or administrative affairs. Household chores were the only function of a woman. She was expected to be docile and a subservient house-wife who was spiritually and physically neglected. Buddhism and Jainism brought

a dynamic change in the status of women. The religious independence given to Jainā women had its repercussions in the social field also. Equality of opportunity accorded to women in the religious sphere was manifest in several social spheres of action. Lord Mahavira and Lord Buddha shattered all the shackles of Indian ladies which is evident from the statistics given in this article where the nuns had outnamed and out-numbered the Jaina monks. Ethical doctrines and moral discipline of the Jaina-Dharma have been discussed in this article. — D.D.K.

317. Jain, R. :— *Abhijnānaśākuntala men Ahimśā ke Prasanga*
(References of Non Violence in *Abhijnānaśākuntala*).
(Hindi).

MUSRJ, VIII, Pts. 1-2, 1983, pp. 47-50.

This essay reflects the writer's faith in Kālidāsa as staunch believer in non-violence. He has referred to all the description from the first to the last act which confirm this belief. Rṣi-kanyā's tender feelings for flowers and inspiration of mercy in Duṣyanta's heart at the sight of the tender eyes of the deer and expression of love by trees and animals at the time of Śakuntalā's departure as well as poet's condemnation of animal's sacrifice supported by the description of Duṣyanta's non-violent imagination while painting, go to prove Kālidāsa a poet of non-violent temperament. — I.S.

318. Jha, Naresh :— *Prācīna-Bhārata Kriḍā* (Sports in Ancient India).
(Sanskrit).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 277-280.

It deals with the sports of ancient India, their kinds and specific sports mentioned in different works. The word Kriḍā was known from the time of Vedas which prove the importance of games. Four types of sports have been described which have been helpful in building man's body and mind healthy from the very beginning.
— M.R.G.

319. Krishnan, K.G. :— *Two Inscriptions on Kanyādāna*.
Rang, 1983, pp. 121-124.

See Under Sec. IV.

320. Krishnappa, M.V. :— *Weights and Measures in Early Medieval Karnataka.*

Rang, 1983, pp. 185-187.

Inscriptions of early medieval Karnataka mention certain terms denoting weights and measures, but their exact significance and value can not be determined. The measurements of land found in inscriptions are *Mattaru*, *Kambha*, *Solige* etc. *Mattaru* was meant for dry and wet land. There is no unanimity among scholars regarding the correct value of a *Mattaru*, though we can state that length x breadth + 1 was the *Mattaru*. Perhaps it varied from two thirds of an acre to nine acres. It appears from inscriptions that the state had control over weights and measures. — D.D.K.

321. Lokesh Chandra :— *Was the Manchu Canon a Kanjur or a Tripitaka.*

Rm., XI-XV, 1979-83, pp. 89-100.

See Under Sec. VII.

332. Mahdihassan, S. :— *The Etymology of Kim-Purusa (A Rejoinder).*

IJHS, XVIII, No. 1, 1983, p. 130.

This is a rejoinder to the note of dissent by R.S. Singh of Varanasi to the author's article on 'Comparative Study of Alchemy in Greek, Arabic, Sanskrit and Chinese literature. Refutes the note of dissent by stating that Singh has only added to the knowledge of the reader that *kim-purusa* has two other synonyms *kim-purusa* = *kinnara* = *aśva mukha*.

Refers to Chinese term *chin-Jen* = Golden man, meaning one who became immortal on taking alchemical gold as drug. Cites a legend told by Postans — a herb is so powerful that accidentally if a man is burnt with it he becomes a figure of gold-as such called as Golden-man. Refers to Saio-Sanskrit term : Gold = *kim* in Chinese and *purusa* = man wherefrom *kim-purusa* = Golden-Man. Further adds that Alberuni also related the same legend giving rise to Adame-zarin. Concludes that the Chinese term *chin-Jen*, literally Golden-Man and the term *kim-purusa* become meaningful. — N.K.S.

323. Mishra, S.M. :— *...ter-State Trade as Known from the Samarāiccakahā and the Kuvalayamālā.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 287-292.

The *Samarāiccakahā* of the Jaina writer Haribhadra and the *Kuvalayamālā* of his disciple Udyotana, written respectively in 750 and 780 A.D. in Rajasthan, contain vivid accounts of the caravans moving from one place to another for trade. Their descriptions bring out many interesting facts of inter-state trade in the 8th century. The caravans consisted of camels, horses, bullocks and vehicles etc. and the *sārthas* moved with adequate provisions and security arrangements with a veteran merchant as their leader. Endowed with an spirit of extra-ordinary adventure and desire for earning fabulous wealth, the *sārthas* in ancient India used to traverse troublesome territories and cover long distances. Travelling through the forest tracts was perilous and the caravans were often waylaid by the bandits, the Śābaras and Bhīls the most dangerous tribes in those days. Vārāṇasī, Ayodhyā, Campā and other important commercial centre and different commodities have been discussed in this paper. — D.D.K.

324. Modak, B.R. :— *Terrestrial Omens.*

JKU, XXVII, 1983, pp. 9-22.

This is in continuation of an earlier paper published in volume XXIV and XXV eliciting omens. Different communities have evolved different ways of interpreting dreams as indications of things to come. Amplifies the Vedic faith for making a garland in a dream indicates making of a garland for a dead person. States that dreams are referred to in Veda and its ancillary literature. *Aitareya Āranyaka* (II-2-4) recorded ten kinds of dreams. Further, amplifies the types of dreams, how those can be interpreted and how in a particular situation a person can answer to his/her problem through a dream. The dreams have different messages for different types of people. Explains the genesis of dreams : a dream seen under the influence of some desire has no omens to tell. The dreams that could not be recollected have no bearing on future. The author also discusses the pacificatory rites through which omens of different kinds could

be made a little milder quotes ancillary text for this. Concludes with a norm of *Atharvaśiras Upanisad* that a person full of faith should request Brahmanas to read the text and pronounce the blessings, thereby the person shall not suffer untimely death as well as poverty instead shall be successful in all activities. — N.K.S.

325. Modak, B.R. :— *The Atharva-Parīśistas Relating to Gifts.*

JKU, XXVIII, 1984, pp. 64-69.

See Under Sec. XV.

326. Mukherjee, B.N. :— *Media of Exchange in Trade of Mid-Eastern India (c. A.D. 750-1200).*

JNSI, XLV, Pts. 1-2, 1983, pp. 159-165.

The term 'Mid-Eastern India' geographically denote the territory of the Indian subcontinent now included in Bihar, West Bengal and Bangladesh. During the period ranging from c. A.D. 750 to 1200 the area was controlled by Pālas and Senas. In this period the region had a very complex system of currency. According to author, its base was sustained by *Kapardakas* or cowries. There was no coined money in the major portion of the territory. Large transactions in commerce could have been carried on regularly in *inter alia* units of silver and gold dust or pieces. Minting of coins was perhaps not considered as a royal prerogative. The author is of the opinion that there was neither unusual decline of trade in any phase of the period under review, nor dearth of media of exchange. When coins were minted in an area of the territory under review purity of metal had to be maintained for their ready acceptability for commercial transactions. — B.K.

327. Punekar, S. Mokashi :— *The Origin of Playing Cards — A Note.*

Rang, 1983, pp. 301-302.

Those who are familiar with the Harappan script will not only recognise Harappan signs of playing cards but can give reasonable hypothesis of the origin of the game. "Spades" sign in Harappan is "Dwa", "Diamonds" is "Pa". S.R. Rao, the savant of Harappan script has given the real meaning of some other signs of this game.

The game is a war in which kings, queens, ministers, platoon leaders (from ten soldiers to the sole warrior) participate. P.N. Chopra has quoted Abdul Fazal's statement that the game was an invention of ancient Rsis. According to Pargiter, there was a war between kings of lunar and solar races which continued for a long time. It came to an end when Hastinapur played a moderating role, and hence the concept of "Trump" (Hukum-Mandata) appeared. Similarly some other signs have been discussed. — D.D.K.

328. Reddy, P. Chenna :— *The Guilds in Ancient India.*

VUOJ, XXVI, Pts. 1-2, 1983, pp. 77-86.

The *Brhad-Āranyakopanīśad* states that Brahmā created Brāhmaṇas and Kṣatriyas, but he was not contented with these two classes alone, because they could not acquire wealth. Hence were created the Vaiśyas who were *ganasha* owing to the circumstance that it was by cooperation and not by individual effort that they could acquire wealth. The passage thus clearly refers to a fairly developed form of co-operative activity in the economic life as early as the later Vedic period. The guild is referred to in the ancient literary works by several terms as *śreni*, *jāti*, *samīha*, *samudāya*, *parisad* etc. There were several factors and forces that contributed for formation of these guilds. The author has presented seven major reasons for the development and a brief account of this topic. The guild in ancient India was thus not merely the means for the development of arts and crafts, but through the autonomy and freedom accorded to it by the laws of the land it became as centre of strength and an abode of liberal culture and progress, which truly made it a power and ornament of the society. — D.D.K.

329. Roney, S. :— *Vālmīki's Bird Story : The Art Behind the Epic.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 216-229.

When the sage Vālmīki witnessed the cruel slaughter of a male Krauncha bird by a fowler, his heart was filled with compassion and the words which escaped his lips were reflecting on the speech he had addressed to the hunter and realising its implication. The learned author of this article has made an attempt to produce important events to show that the *Rāmāyaṇa* is a work of art and

religion. A fair number of examples can be given to explain the aesthetic experience in this epic. One striking case in that of the entertainments offered by Bharadwaja to Bharata's troops while they were in quest of Rāma. They realized the place as a paradise and said, "we will never return to Ayodhya, nor we will enter the Dandaka Forest". On hearing the epic, Satrughna and his party was much pleased and he listend to the enchanting symphonic poem with bowed heads and said, "what is this? Where are we? Is it a vision or a dream? Are we seeing that marvellous epic in a dream?"

— D.D.K.

330. Sangave, Vilas :— *Status of Woman in Jaina Society.*

JJVB, X, No. 2, 1984, pp. 54-58.

See Under Sec. XIV.

331. Singh, R.S. & Vyas, V.D. :— *The Identity and Critical Appraisal of the Basis of Nomenclature and Ancient Socio-cultural and Geographico-Historical Reflections Evinced with Pāṇinian Perfume Plant/Plant-Part 'Kisara' (Pāṇini, IV. IV. 53).*

IJHS, XVIII, No. 2, 1983, pp. 166-171.

Kesar, also popularly known as Kumkum, is a very popular commodity of trade and domestic use apart from its medicinal uses and is available everywhere in the markets for sale for everyday use of the common folk. Kesar is represented today in the commerce under its English trade names 'Saffron' derived from the Arabic Zafran has been known and used since pre-Vedic period and was a commodity of import into India from the very ancient times. Though Saffron is not indigenous to India, and its cultivation in Kashmir is of much later time, its knowledge, use and import from its home lands is of very ancient times, even since pre-Vedic period, as can be inferred from the inter-relation, trade and exchanges of India with the central and Western Asia and the mediterranean world since human origin on these lands.

The basis and suggestivity of this name-epithet is not

intelligible and explicable by Sanskrit etymology in the Indian context. Nor Kesar finds clear and direct mention as synonym of Saffron/Kumkum in the Sanskrit/Ayurvedic texts, except the *Aṣṭādhyāyī* of Pāṇini, where it is mentioned under (*kisāra*) at the first priority in the Pāṇinian perfume-plants enumerated in the *kisāradīgana* (IV.IV.53).

The name-epithet *kisāra* has its origin and basis in the ancient *Caesarea*, a region and place and also a mountain of the same name, one of the home lands of saffron-production and transaction. The other ancient ethno-geographical affiliations are however, retained in the Bakula and other plant names. — J.P.G.

332. Singh, S.V. :— *Rest and Recreation in Ancient India*.

Rm., XI-XV, 1979-83, pp. 381-391.

The Sanskrit word *līlā* contains in its sense the Indian outlook on play which amounts to India's philosophy of rest and recreation. *Utsava*, *prasava*, *vinoda*, *khela* etc. the synonyms of *līlā*, stand to refract the light of *līlā* or *kṛīḍā* in diverse directions. In ancient India the concept of *līlā* or *kṛīḍā* was dawned on the Indian mind. The concept is not only historically important, it is rather absolutely significant. The play-ideal of ancient India was a life ideal. It was *rasa*-ideal to all intents and purposes. Life meant self preservation and play, self-gratification. So far as the recreational activities is concerned, it is only the *rasa* theory of ancient India that gives the greatest possible satisfactions to our mind. The word *rasa* is used in contexts other than those of poetry and drama. The poet-dramatist Bhāsa uses the word *Kṛīḍārasa* to express his personal impressions of creative recreations afforded by flute-playing of his times. Thus *rasa*-theory touches upon the creative aspect of recreational activities. The *rasa*-theory of play has been in slow but steady evolutions since ages, since the Vedic times to the time of Bharata. It had its roots in the fertile soil of the sensual pleasures offered by such plays as chariot racing or horse-racing of the ancient Vedic period and it germinated in the plays of archery, wrestling, elephant-fighting, lion-fighting etc. in the great open amphitheatres of India of the epic age. — M.R.G.

333. Tiwari, Shashi :— *Atharvaveda Saṁhitā men Rāstravisayaka Vicāra aura Rāstrīya Bhāvanā* (The Concept of Nation in Atharvaveda Saṁhitā). (Hindi).

JGJKSV, XL, Pts. 1-4, 1984, pp. 207-226.

Our Vedic seers had a very clear concept about Rāstra and its constituents which shows their awareness in the field of politics. They had deep devotion and respect for their motherland. The Vedic literature, especially, the *Atharvaveda* testifies it. In the present paper a gleaning of *Atharvaveda* is being made to prove the thesis. Points out that in other Vedic texts political life appears as a casual reference but in *Atharvaveda* there are many a *Rājakarmāṇi* sūktas. The security of village, town, fort and nation finds special place in peace-giving and strengthening suktas of *Atharva-veda*. Continues elaboration of the ideas by quoting extracts from *Atharvaveda* regarding : nation-form, elements and construction; important political institutions of the nation; head of the nation- the king; the traitors and devotees of the nation, special merits of national current and wish regarding rise and flourishing of the nation, Bhūmi sūkta; imagining the best nation and; description of patriotism. — N.K.S.

334. Tiwari, Shashi :— *Atharvaveda Saṁhitā men Paśupālana* (The Cattle Breeding in the Atharvaveda Saṁhitā). (Hindi).

Rm., XI-XV, 1979-83, pp. 459-466.

The Vedic Aryans were conversant with the utility of economic development and they had patronized all viable sources of its growth. But agriculture and cattle breeding were their main sources of their economic contexture. The Vedas, particularly the *Atharva Veda* puts a welcome light on their ethenic, cultural, social history etc. of the Aryans. Animals were their wealth or property. Agriculture was considered to be the secondary source of their livelihood. There are various mantras for the development, health and welfare of the cattles in the *Atharvaveda*. The animals can be classified into two sections-domestic and wild. The cow, ox, horse, sheep, goat etc. are the domestic animals. The wild life consists of lions, tigers, pigs, panthers, elephants etc. have been discussed in detail. — D.D.K.

335. Upadhyaya, U.N. :— *Contribution of Yajñas in the Evolution of Ancient Cities.*

VIJ, XXII, Pts. 1-2, 1984, pp. 56-60.

Yajñas played significant role in the evolution of ancient cities in manyfold ways. It is evident from Jatakas and Sūtras that no sooner the 'site selection' (*bhūmi-cayana*) business was over, *Vāstuvidyācārya* invariably performed, *bhūmi-śodhana-saṁskāra*, being the preliminary process of the town planning. Thereafter, to process the job, the *nagara-māpana* work was initiated. It is, therefore, presumed that architectural process and methodical techniques which were adopted to organise *Yajñāśālā* indubitably proved to be a guideline for town planning of the Indian cities for all times to come.

Sulbha-sūtra furnishes ample description of methodical construction of a 'fire altar' and *yajñāśālā* for arranging *Rājasūya* and *Aśvamedha-Yajñas* which were gaining popularity in the contemporary society. Literary evidence of *Aśvamedha-yajña* also bear epigraphical and numismatic testimony. A seal has been recovered from Besnagar which contains the legend *Timitadatrīsaya(s) hotā-potā-mantra-sanjna....* etc. Bhandarkar opines that the very term *hotā-potā* and *mantra* are necessarily associated with the performance of *yajñas*. Big *yajñas* created *yajña-nagara* having well-equipped 'Guest houses' for the invitees participating in the *yajñas*. These residential accommodations included the *pakka* and *kacca* arrangements for *atithis*, *purohits*, *ṛtvijas* and learned scholars. There was arrangement for military-personnel camping in the vicinity of *yajñasthāli* for royal families. It can therefore be asserted with authenticity that knowledge and techniques of modern secular planning, goes back to those Indian past masters who indubitably invented and originated this science from the methodical construction of *yajñāśālās* which became cities and towns of ancient India. — D.D.K.

336. Wakankar, Siddhartha Y. :— *Playing Cards and Sanskrit Tradition.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 59-66.

Playing cards are generally known by the name *Gāñjipā*

(Persian word), most probably a corrupt form of *Gāñjapā* or *Gāñjappā* (used in Orissa). In ancient India the whole of human life as well as various means of recreations (chess, playing cards etc.) was regulated by *dharma*. The author has thrown light on the purpose, nature and chief characteristics of playing cards and the impact of Indian tradition on it. The playing cards, one of very popular indoor games, had religious tinge attached to it. Indian playing cards were circular in shape. A circle moreover indicates completeness — an attribute of the gods. Varieties of playing cards such as — *Daśavatārī Gāñjiphā* etc. have been discussed here in detail. — M.R.G.

XIIA — PHILOSOPHY AND RELIGION 162 (BUDDHIST)

337. Behera, P.K. :— *The Influence of Buddhism on the Cult of Jagannatha.*
JIH, LXI, Pts. 1-3, 1983, pp. 31-40.

There are conflicting and contradictory accounts about the god Jagannātha. All the religious movements in Orissa have ultimately converged in the Jagannatha. Thus traces of Buddhism, Saivite and Tāntric forms of worship are to be discerned in the worship of Jagannātha. During the reign of Chodaganga (1078-1147 A.D.) Jagannātha was firmly rehabilitated as a Viṣṇuvite deity, but other religions also worshipped it. Hunter was of the opinion that Jagannātha was originally a Buddhist deity. The first mention of Jagannatha was a manifestation of the Buddha as found in the work of *Jñānasiddhi* of Indrabhuti, the king of Uddiyāna, who was the founder of Vajrayāna system of Buddhism and the son of the king of Sambhal of Sambalpur district. Indrabhuti's monumental work in Sanskrit *Jñānasiddhi* begins with an invocation to Jagannātha who is said to have been manifestation of Buddha. This work has been assigned to 717 A.D. Tāntric works of Orissa like *Kalika Purāna*, *Rudrayāmala* and *Brahmayāmala* mention this deity. Mahayanists consider it to be incarnation of Buddha in the Kaliyuga. Therefore it is clear that Jagannātha had a Buddhist origin. Śaṅkarāchārya (788-825 A.D.) visited Puri and with his irrefutable arguments converted Jagannātha from the Buddhist to a Brahmanical deity, but Jagannātha has housed an infinite multitude of different sects and creeds and absorbs the basic tenets of all historical religions. — D.D.K.

338. Bucknell, Rod & Fox, Martin Stuart :— *Did the Buddha Impart an Esoteric Teaching?*

JIH, LXI, Pts. 1-3, 1983, pp. 1-18.

The question whether Gautama the Buddha imparted an esoteric teaching has long been a major point of controversy between

the two main branches of Buddhism. The Mahāyānists maintain that Gautama did impart an esoteric teaching; the Theravadins maintain that he did not.

The Mahāyāna claim that an esoteric teaching is three fold. First, certain sutras have records of discourses delivered by Gautama to select groups of advanced disciples. Second, the obscure symbolism of the tantras is a part of a well developed symbolic language devised by spiritual adepts as a means of preserving and secretly transmitting a higher teaching imparted by Gautama. Third, in the Ch'an/Zen schools there is a strong tradition of a special unwritten transmission preserved by a succession of masters beginning with Gautama himself.

The Theravada claim this assertion as apocryphal as there is no indication of such teaching in the Pali canon or the *Mahāparinibbānasutta*. The Mahāyānists clarify "the three turnings of the Dharma Wheel". They maintain that the Pali suttas represent only the most basic presentation of the dharma, sufficient for the majority of disciples, the Mahāyāna sutras represent the second turning, a more profound exposition containing material which only advanced disciples were fit to hear and apply, and the tantras of the Vajrayāna, with their obscure symbolism, represent the third turning, a presentation of the highest most difficult doctrines, for the benefit of the most competent or advanced students. — D.D.K.

339. Daya Krishna :— *Indian Philosophy and Mokṣa : Revisiting an Old Controversy*.

JICPR, II, No. 1, pp. 49-68.

See Under Sec. XIIB.

340. Derrett, J. Duncan M. :— *A Buddhist Novice's Etiquette*.
Rm., XI-XV, 1979-83, pp. 131-134.

The subject of etiquette is of immense interest to any hierarchical society. Before the establishment of the Buddhist Saṅgha, a very large number of rules of conduct which we can classify as etiquette should actually be laid down in so precise a form that they appear in the last section of the *Patimokkha*. Many

items of Indian etiquette such as using the right hand for giving and receiving are a mystery to Europeans; and when a visitor to the East from the West attempts to acclimatise himself he needs an orientation course in etiquette. There are certain rules prescribed by the Buddhists and a Buddhist novice must take ten vows of abstention. It is an attempt to present summary of some rules based on Śrīgāna's text *Śrīghanacara Saṃgraha*. — D.D.K.

341. Ganguli, S. :— *Buddhism, Castes and Out Castes : A Sociological Perspective*.

JAIH, XIV, Pts. 1-2, 1983-84, pp. 220-233.

See Under Sec. XIV.

342. Herman, A.L. :— *Two Dogmas of Buddhism*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 87-108.

Two dogmas of Buddhism namely *anityaduḥkha* and *nirvāṇa* have been critically analysed by the author of this paper. He has tried to prove their falseness, as logically both are self contradictory. He says that both dogmas are ill founded because, first, each dogma is false and second, because the two dogmas are inconsistent in the sense that if *anityaduḥkha* is true then negative *nirvāṇa* must be false and vice versa. The two dogmas fail to meet the philosophical standard of common sense, and that the inconsistency of *anityaduḥkha* and *nirvāṇa* rests upon their failure to meet the philosophical standard of logical non-contradiction. The effect of retaining these ill founded dogmas in the face of these philosophical problems would be to move Buddhism away from empirical truth and common sense and closer to either a questionable pragmatism, where truth is measured by sheer usefulness, or towards irrationalism and mysticism where truth is abandoned altogether. — D.D.K.

343. Katsura, Shoryu :— *Dignāga On Trairūpya*.

JIBS, XXXII, No. 1, 1983, pp. 15-21.

H. Kitagawa observes that (i) Dignaga's formulation of *Trairūpya* contains no restrictive particle *eva*; the second and the third *rūpa* have their own independent status and are not logically

equivalent; (ii) *anvaya* and *vyatireka*, expressed respectively by a positive and negative example, stand in a relation of contraposition; though *vyatireka* corresponds to the third form, *anvaya*, does not correspond to the second form. On the basis of Kanakavarman's Tibetan translation of the *Pramāṇasamuccayavṛtti* and analysis, this fact can be correctly ascertained.

It can be pointed out that *anvaya-vyatireka* of Dignāga's *trairūpya* has a double function: (i) It expresses an inductive process of discovering proper evidence and establishing a logical nexus (*avinābhāva*) for this purpose, the restriction by *eva* is not necessary. *Anvaya* and *vyatireka* are not logically equivalent so far their distinct function is concerned. (ii) *Anvaya-vyatireka* with the *eva* restriction expresses the logical nexus which results from the above inductive process. Here the two are logically equivalent and one is implied by the other. Dignaga stands precisely at a point while the old system of inductive logic was shifting gradually towards Dharmakirti's system based on *svabhāvapratibandha* or *avinābhāvaniyama*. — S.M.M.

344. Manabe, Shunsho :— *On the Mandala Carved on Boards in T'ang Period-China*.

JIBS, XXXI, No. 2, 1983, pp. 19-24.

Māṇḍa means 'essence' or 'quintessence', and *la* means 'to get'. Then *mandala* means 'to get the essence'. It is 'the essence itself' and 'what is equipped with all the dharmas'. The esoteric Buddhism used the theory of the *Vairocana-sūtra* and the *Tattvasamgraha* to express the secret domain of the Enlightenment. A *mandala* depicts the macrocosmos, the five colours are used in the expression of the divinities. The idea of life in the secret world through the secret rite, is conceived of spiritual activities, signifying the symbolic system of Mahāvairocana Buddha.

Kūkai classified *mandala*, from the form of expression, into four categories. By the faculty of the divinities it is classified into three : 1. General Assembly *mandala*, with Mahāvairocana Buddha at the centre; 2. Assembly of the divinities in the Buddha section, Lotus section and Diamond section, 3. *Mandala* of a particular divinity.

There is a plane of an absolute truth of equality, i.e. the life that transcends relative differentiation. The radial *garbha mandala* and geometric *vajradhātu* are very similar to the construction of present day cities.

A *mandala* is carved on wooden board or gilt bronze plate or painted on silk, paper or wooden board.

A number of extant *mandalas*, related to T'ang period-China, alongwith their minute description, character, style and technique, symbolic significance and historicity, are keenly traced by the author, in this article. — S.M.M.

345. Murthy, S.S. Ramachandra :— *Epigraphical References to Buddha in Andhra Pradesh.*

VUOJ, XXVI, Pts. 1-2, 1983, pp. 59-66.

Buddhism was much popular in the Andhra country even prior to Ashoka's striving hard to convey the message of Buddha to far off lands. A number of Buddhist sites were excavated at different places including Śālihundām, Gunṭupalli, Amarāvāēti, Nāgārjunakonda, Ēlēśvaram, Jaggayyapeta, etc. Inscriptions found at these places bear witness to the popularity enjoyed by Buddhism in the early centuries of the Christian era. In Nāgārjunakonda the inscription of Gautamiputra Vijaya Sātakarṇi of the Sātavāhana dynasty is a unique record from this place. Even the Ikṣvāku kings and queens though followers of Vedic religion, encouraged Buddhism to a great extent. The Ikṣvākus were succeeded by the Brhatpalāyanas, Ānandagotras, Śālañkayanas, Viṣṇukundins, etc. who were staunch followers of Vedic religion; but they extended help to Buddhism. This paper gives a short account of the epigraphical references to Buddha in Andhra Pradesh which shows that Buddhism received great reference in this land and that Buddha was referred to in inscription with the words of great respect which at once present Buddha's great personality. — D.D.K.

346. O'neil, Kevin R. :— *An Exploration of Mādhyamika Doctrine.*

GI, VII, Nos. 1-4, 1983, pp. 39-43.

Nāgārjuna held in the *Prajñāpāramitāsūtra* that the nature of

all phenomena is voidness. Voidness is not nothingness, without the former phenomena could not exist and the ultimate aspect of all phenomena is void. The voidness theory of the Madhyamika school shows that phenomena are only a conglomeration of the essence and appearance of life. It is realised through *prajñā*. It causes one to get rid of ones grasping to name and appearance and to emptiness as well. Then only can be experienced the ultimate perfect enlightenment, *anuttara samyak sambodhi*, which is the experience of the voidness of reality. — S.M.M.

347. Rajendran, C. :— *References to Buddhist Philosophy in Dhvanyāloka*.

VII, XXII, Pts. 1-2, 1984, pp. 208-213.

Ānandavardhana's *Dhvanyāloka*, deals with several topics related to philosophy. The establishment of *Dhvani* theory necessitates the discussion of several semantic problems which have been discussed by grammarians and exponents of different systems of philosophy like Mimamsa and Nyaya. Buddhism had made significant contribution to semantics by its philosophical and logical aspect. References to Buddhist philosophy are found in *Dhvanyāloka*.

Ānandavardhana has written a *viśṛtti* on *Prāmāṇaviniścayaṭīkā* written by Dharmottara, a Buddhist philosopher. It was a work refuting Buddhist principles, such as perception and doctrine of indefinableness etc. *Dhvanyāloka* contains references to the great Buddhist logician, Dharmakīrti, e.g., a verse as *davanyā-dravina-vyayo* etc. having *Vyājastuti* *Alamkāra* or *Aprastuta-prasāmsā* etc. He has elaborately poised Buddhist logic, philosophy and epistemology etc. for the benefit of the elite. — D.D.K.

348. Srivastava, Rani :— *Mathurā Kalāke Do Naye Abhiprāya* (Two New Identifications of Mathura Art). (Hindi).

BMA, XXXIII-XXXIV, 1984, pp. 19-24.

See Under Sec. II.

349. Thakur, Upendra :— *Indian Monks in Japan.*

Rang, 1983, pp. 303-310.

Sino-Indian contacts started sometime in the third or second century B.C. with close cultural and spiritual collaboration between India and China during the reign period of the Han dynasty (B.C. 206 A.D. 220). Buddhism was officially recognised as the established religion in the land of Confucianism and taoism in A.D. 70. Buddhism entered Korea from north Chinese countries in 4th century and gradually it reached Japan. Buddhist priests began to preach in these countries during 5th and 6th centuries. The Indians who came to Japan were the Brahmana priests Bodhisēna and the Champā monk Fo-che. Indians who were at Fa-tao are said to have come to Japan by way of China and Pai-chi much before the coming of Bodhisēna and Fo-che. Therefore started the direct contacts of Japan with India which have been discussed in detail in this paper. — D.D.K.

350. Thakur, Vijay Kumar :— *Some Aspects of Therāvāda Buddhism in Cambodia.*

Rm., XI-XV, 1979-83, pp. 485-492.

Cambodia as a Buddhist country in South East Asia and has a strong hold of Therāvāda Buddhism. The earliest evidence of its existence in this country comes from the time of Sūrya-Varma I (944-947). The wide popularity of this religion towards the fourteenth century is attested by the accounts of some Chinese envoys. The old faith i.e., the Mahāyāna Buddhism almost completely disappeared with the fall of old regime in A.D. 1431. The most important factor responsible for this change were the teachings of Therāvāda Buddhism. It developed there as a new faith which had no alliance with the old regime and its most obsolete traditions. It was free to attack the evils of existing socio-religious set up and thereby become the religion of the common masses. It struck at the very roots of caste, priesthood, and the divinity of the kingship by its simple message of the power of *karma* (deeds). This new teaching that a man's rank in the society was to be judged solely on the basis of the merits of his deeds, and not on account of

his birth, smashed the edifice of the Devarāja cult, the priestly pretensions and the privileged position of the Brāhmaṇas. The Therāvāda Buddhism delivered a message of liberation for those who were conditioned to look upon their kings as gods. It emphatically advocated the worth of man as man, laid stress on *bhāvanā* (becoming), self culture and self-knowledge and the holy trinity of the Buddha, the Dhamma and the Saṅgha.

Religion of Therāvāda Buddhism became popular because it took up cudgels to destroy the age old evils of the society and provide a healthier atmosphere for the common man. — V.R.

351. Ujike, Kakusho :— *On the Penetration of Dharmakāya and Dharmadeśanā — Based on the Different Ideas of Dhāraṇī and Tathāgatagarbha.*

JIBS, XXXII, No. 1, 1983, pp. 1-7.

The Mahāyānist concept of truth developed parallel with the *Buddhakāya* theory and it is important in this regard to comprehend the nature of the Buddha who became one with the truth (*dharmakāya*). This theory consisted of how the Bodhisattvas or any living being can come to and be enlightened by the eternal Buddha. This function is explained in two ways : *dhāraṇī* and *tathāgatagarbha*. The former means to take part subjectively in the Tathāgata from the side of humanity (Bodhisattva) : and the latter means the unilateral approach of a Tathāgata to living beings which is a Buddha's affair (*buddhakarma*). In the case of the *dhāraṇī*, the preaching (*desanā*) of the *dharma* is the cause of perfecting the *dharmakāya*, but it is the result or proof of the penetration of the *dharmakāya* in the *tathāgatagarbha* theory. — S.M.M.

XII B --- PHILOSOPHY AND RELIGION 17^o (NON-BUDDHIST)

352. Anant, L.B. Ram :— *Śabda aura Artha (Word and Meaning).*
(Hindi).

MUSRJ, IX, Pt. 1, 1984, pp. 19-32.

This article on semasiology starts with a true Vedantin's view who considers Śabda-Brahman as the sole reality of this subject. The word and its meaning are the Purusa and Prakṛti respectively. According to Kālidāsa these two are juxtaposed as Pārvatī and Lord Śiva and the same verdict has been given by Tulasidāsa in his *Rāmacaritamānas*. The grammarians, the linguists, the philosophers as well as theologists have developed an advanced set of theories in this regard but no decision has been adjudicated unanimously so far. There are divergent views in this regard as those of Vedantist, Naiyāyikas, Bauddhas, Mīmāṃsakas, Etymologists, Psychologists, Archaeologists, Historians, Zoologists and experts in other subjects are also trying to find out the real fact. — D.D.K.

353. Apte, K.V. :— *The Original Gītā and the Original Speaker of Gītā.*
BV, XLIII, Nos. 1-4, 1983, pp. 1-52.

Notwithstanding the merits, *Gītā* has remained to date a controversial text. Circumstances evince that the original form of the *Gītā* was different than the extant one. Held that some changes have been introduced in the Kṛṣṇa-Arjuna dialogue while the latter was reduced to writing. A survey of the relation of the *Mahābhārata* and the *Gītā* raises the question of additions to the latter. The real extent of the *Bhagavadgītā* was always uncertain which keeps open the idea of the original *Gītā*. A detailed study is made of the reasons or grounds to show additions and interpolations in the *Gītā* in the present form. The question of the original *Gītā* has drawn various views of scholars in India and abroad.

It is observed after a minute and detailed relevant sources

and tabular representation of numerical data scanned from a variety of analysis that the original *Bhagavadgītā* consisted of 160 verses. Suggested that a consecutive order of the stanzas in the original *Gītā* can be done without much difficulty.

The controversial topic of the original speaker of the *Gītā* is noticed. On the colophon evidence of the present *Gītā* 'Bhagavat' (God) can be said to be the original speaker and this 'Bhagavat' cannot be specified definitely. The account of the *Mahābhārata* regarding the genesis of the *Gītā* holds the original *Gītā* to be a conversation between Kṛṣṇa and Arjuna. Thus Kṛṣṇa is the original speaker of the original *Gītā*. — S.M.M.

354. Avasthi, Shiv Shankar :— *Sāṃkhya Darśana men Brahma ki Mānyatā* (The Authenticity of Brahma in Sāṃkhya Philosophy). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 233-238.

There is a full-fledged system of Hindu Philosophy, known as the Sāṃkhya system, which is clearly atheistic. It believes that the world is a product of evolution and there is no question of creation. In the absence of any creator God, the question of creation does not arise. *Sāṃkhyakārikā* of the sage Kapil is the basic system which has been commented upon by a large number of scholars.

Among them *Yuktidīpikā* an anonymous treatise on *Sāṃkhyakārikā*, mentions views of several philosophers regarding Sāṃkhya system of which there is no trace in other works such as *Mātharavṛtti*, *Gaudapādabhāṣya*, *Jayamāṅgalā* and *Tattvakaumudi*. Though *Yuktidīpikā* does not accept *Īśvara* as the material cause of the creation but it does not mean that Sāṃkhya totally denies *Īśvara*. Only *Puruṣa Paramēśvara* can be the governing agent of cosmos and not the *Jīvātma Puruṣa*. — D.D.K.

355. Bahurkar, V.G. :— *The Sāṃkhya as Depicted in the Mahābhārata*. Rm., XI-XV, 1979-83, pp. 315-322.

This paper throws light on some important aspects of early Sāṃkhya Philosophy on the basis of *Moksadharmaparva* and the

Bhagavad Gītā.

The distinction between *Prakṛti* and *Purusa* has been extensively expounded in the *Sāntiparva*. Here, the eightfold varieties of *Prakṛti*, sixteen varieties of modifications, and nine kinds of creations are mentioned but they are not found in the later *Samkhya* texts. Divergent views about the categories of *Sāṃkhya* are found in *Sāntiparva* but they all agree with regard to the exposition of Brahman and *Īśwara*. Although plurality of *Purusas* has been accepted but Brahman or *Īśwara* is one and is the basis of all.

The word *tanmātra* does not appear in *Mahābhārata*. *Prakṛti* and *Purusa* are said to be mutually interdependent and of a mixed nature. *Yājñavalkya*, however, introduces the topic of their dissimilarity. *Prakṛti* is called *prayojanavati* i.e. endowed with a purpose. It gives birth to the world, being superintended over by the *Purusa*.

Prakṛti is referred to in *Moksadharma* as *sattva*, *pradhāna* and *avyakta*. The various terms used for the self are *jīva*, *bhūtātman*, *purusa*, *ātman*, *kṣetrajña* and *adhyātman*.

Sāṃkhya Yoga referred to in *Mahābhārata* is the discipline of knowledge whereas Yoga is used usually for *karmayoga* or *dhyānayoga*.

Through a close and critical study of *Mahābhārata*, it can be said in brief that here one can find the emergence of a specific doctrine of twenty five principles, comprehended from an evolutionary perspective, basically dualistic, theistic and emphasizing salvation through knowledge. — V.R.

356. Bhartiya, M.C. :— *Function of Manas (Mind) in Sāṃkhya Philosophy.*

MUSRJ, IX, Pt. 2, 1984, pp. 73-76.

In *Sāṃkhya-Kārikā*, *manas* has been defined as *Saṃkalpakam*. In *Sāṃkhyasūtras*, the very definition of all the three internal organs has been said to be their functions also and explaining it *Vijnanabhiksū* tells *saṃkalpa* and *vikalpa* the functions of *manas*. According to him *Saṃkalpa* means desire to do something or *yogakta-*

bhrama-visesa as set forth by Yoga. Vācaspatiśīra quotes two verses from *Śloka-vārtika* of Kumārila. According to these verses, a man, first of all, gets an indeterminate sensation of the object only, like that of a baby or a dumb man, and after that he attains a determinate knowledge by knowing its qualities and class etc. This shows that the function of *manas*, according to Vācaspatiśīra is to produce a determinate knowledge. He sets forth an example of indeterminate knowledge, determinate knowledge and egoistic knowledge produced by *manas*, *aharikāra* and *buddhi*, without knowing what it is. He then remarks that the functions of *manas* is to produce knowledge of definite nature, not of a doubtful nature. — D.D.K.

357. Bhatla, Neeraj; Mukherjee, :— *Plants Traditional
Tapan & Singh, Gian Worshipping.*

IJHS, XIX, No. 1, 1984, pp. 37-42.

See Under Sec. XI.

358. Bhattacharya, Ram Shankar :— *Wrong Views about the Name
and Nature of the Eighth
Siddhi of the Anīmādi Group.*

Br. V, XLVII, 1983, pp. 48-57.

In the works on Sāṃkhya and Yoga we find some difference of opinion about the name and nature of the eighth siddhi of the Anīmādi group. The original name of this siddhi is *yatrakāmāvasāyitva* or *yatrakāmāvasāyitā*, for this very form is found in the *Vyāsabhaṣya* and in the sayings of the Sāṃkhya teacher Devala. These two texts are the oldest and the most authoritative among the available treatises on Sāṃkhya and Yoga. The commentaries on the *Sāṃkhyakārikā* namely *Māṭharavṛtti* and some other vṛttis recently edited by E.A. Solomon and most of the printed editions of the *Tattvakaumudi* read the same as *yatrakāmāvasāyitva* also the comm. *Pūrnimā* by M.M. Panchanana Tarkaratna. It is remarkable to note that the three commentaries on the *Vyāsabhaṣya* namely *Tattvavaiśāraḍī*, *Vivarana* and *Yogavārtika* and the commentary by Nāgeśa on the *Yogaśūtra* unanimously speak of the name of the eighth siddhi as *yatrakāmāvasāyitva*. It appears that on account of the obscurity of the word some wrong views have come into

existence during later times.

A brief account of the several views of commentators or exponents has been given in this paper. — D.D.K.

359. Biswas, Bijan :— *Some Reflections on Sāmānyalakṣaṇa Pratyakṣa.*

OH, XXXI, Pt. 1, 1983, pp. 35-40.

Views of eminent philosophers of Nyāya have been discussed on *vyāpti*. Raghunath Śīromani says that the apprehension of the *vyāpti* in the form of colour belonging to earth etc., does not belong to air. It cannot be said that this doubt is based on the imagine-possibility (*sambhāvanā*) of colour existing elsewhere also outside the three elements and that in such a case, *sāmānyapratyā-satti* is necessary as a means of accounting for this imagine-possibility. But this is an absurd argument which would turn *sāmānyalakṣaṇa* itself into an absurdity. Colour outside the three elements is admittedly non-existent. Hence any such imagine-possibility (*sambhāvanā*) is a fictive imagination. *Sāmānyapratyāsatti* does not recognise any supernormal sense contact with a fiction. Raghunath asserts that such a doubt a *vyāpti* based on the generic character of colour is a matter of Universal experience when it is known for certain that colour does not exist in any other element except the three. Gaṅgeśa has conceded the view point of the opponents that *sāmānyalakṣaṇa* is not really necessary for the cognition of a general *vyāpti*. Views of some other eminent philosophers have been discussed in this paper on this topic. — D.D.K.

360. Caillat, Collette :— *The Religious Prāyaścittas According to the Old Jaina Rituals.*

JJVB, IX, Pts. 7-9, 1983, pp. 38-63.

Here the author has restricted himself to the study of the atonements prescribed in the Śvetāmbara Jaina traditions based on *Suya* and *Śruta* which are expressed in the *Kappa*, *Vavahāra* and *Nisīha-sutta*. In *Nisīha-sutta parihāras* (atonements) are enumerated to redeem the various faults, but the detailed description of the atonements (*prāyaścittas*) is handed down to modern readers by the commentators who have written *Nisīhabhāṣa* and *Cūrṇi*, *Vavahāra-*

bhāṣā and *Tīkā*.

In Jaina community there are many groups (*gana* or *gaccha*) which were collected around a famous teacher (*ācārya*) from whom they received the same education. The word *samībhoga*, used for a group or unit means that the persons who observe the same religious conduct (*ācāra*) and partake of the same meal in one and the same circle considered to be of the one *Samībhoga*. *Samīvāsa* is also a term used for the unit of the persons who lived together. In both the units heaviest atonement (*prāyaścitta*) is to exclude the culprit from his association.

Prāyaścitta, in Jaina religion also, is considered as an instrument to purify the defaulter of the stain left by the fault. For this Jainas have to follow six kinds of internal austerities (*atabhīntarya tava*) and some external austerities (*bahiryā tava*). External austerities mostly consist of various food restrictions, so fasting become the synonym of Tapa.

Traditionally ten atonements are listed in various treatises - confession (*āloyaṇa*), repentance (*padikkamaṇa*), mixed (*mīsa*), restitution (*viveya*), collectedness (*viuṣṭagga*), austerity (*tava*), suppressing (*cheya*), radical (*mūla*), destitution (*anavatthaya*) and exclusion (*parāṇciya*).

All of these atonements are found in older Jaina traditions. Some of them were accepted in Buddhism and Digambara Jaina Traditions also. — K.C.V..

361. Chakravarti, Himansu Narayan :— *Contribution of Śaṅkara in the Cultural Integration of India with Special Reference to the Mathamnāyas*.

OH, XXXI, Pt. 1, 1983, pp. 23-34.

According to Śaṅkarācārya's Advaitavāda Brahman only is real and everything else including this world of experience is false and the Jīva is non-different from the Universal Self i.e. Brahman. As a chief of the theory of the falsity of the world, he should not have resorted to various deeds which he performed with earnestness

and terrific speed. The Advaitins have discussed all these questions. The catholicity of Śaṅkara's views impressed many and the internal petty squables gradually dwindled down. He became a person of vide refute and slowly he could win the respect of all, even of his opponents. God is one and he has many forms; so none should be critical of any form with which he has not yet been acquainted. We have found in Sankara a rare blend of philosophical insight, teaching capacity, and organizational ability.

In his four Maṭhāmnāyas Śaṅkara has been very particular about many details in view of maintaining universal character of his entire order with ten appellations. A detailed description of the rules and regulations for his Maṭhas has been given in this paper and a list of his Maṭhas-and their status etc. has been appended to this article. — D.D.K.

362. Chaturvedi, Archana :— *Brahmopalabdhi ke Paripreksya men Rāga evam Icchā kā Svarūpa (The Concept of Desire and Passion in Connection of Brahma). (Hindi).*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 51-56.

The desire to attain the Ānandarūpa Brahma is *rāga* which is the cause of worldly attachment and according *The Yogasūtra* (2.27) this *rāga* is an obstacle for eternal bliss or emancipation. But the desire of knowledge of Brahma is different from *rāga* which is the desire for material bliss. Brahma is *ānanda* but this *ānanda* element is not a barrier but a *sādhaka* in attaining *mokṣa*. The God of a *mumukṣu* is not *ānanda* but realisation. *Rāga* results in attachment and desire, which in turn cause the cycle of birth and death, whereas the desire for truth realisation, being *sāttvika* in nature, results in the attachment for knowledge which helps one to attain *mokṣa*. Lord Kṛṣṇa in *Gītā* (chapt. 14, verses 6 and 7) clearly interprets the desire as :-

Sattva on account of its stainlessness is luminous and free from evil; it binds (the embodied self) by attachment to happiness and by attachment to knowledge. *Rajas* is the nature of passion, the source of desire and attachment, it binds fast the embodied

self by attachment to action. This topic has been discussed elaborately in this paper. — D.D.K.

363. Chaturvedi, G.L. :— *Vedānta and Śūnyavāda on Self-Luminosity.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 319-323.

The ontological status of the 'self' (identity) of knowledge that is manifested and is the content of the self-luminous, has been the point of controversy between the Vedāntins and the Śūnyavādins. The Vedāntins identify the manifestation with the 'Reality', whereas the Śūnyavādins identify the manifestation with the appearance only and not more than that. In fact, both the views are radically exclusive. — Author.

364. Chemburkar, Jaya :— *A Study of Pañcaprakṛti-s Amṛta-s and Kalā-s of Śakti in the Devī-Bhāgavata.*

Br. V, XLVII, 1983, pp. 25-35.

The *Devī-Bhāgavata* glorifies Goddess Śakti in Her various manifestations. The first two chapters of the 9th skandha of *DB* have described *pañcaprakṛti-s*, *amṛta-s* and *kalā-s* of *mūla-prakṛti*, i.e. Śakti known as *devī prakṛti*, the Goddess who existed before creation. She is the Supreme Deity, the ultimate reality of the Śaktas. She is the nature of Brahman, *brahmarūpā*. She represents both *Puruṣa* and *Prakṛti*, they are undistinguishable like fire and its burning power. She is both *saguṇa* and *nirguṇa*. Devī in Her absolute aspect is formless, but she assumes visible forms to grace Her worshippers. She is the Supreme Divine Being.

The second and the third adhyāyas of the ninth skandha contain a description of creation of the world by Kṛṣṇa and His *Cit-śakti*. She is said to have given birth to the cosmic egg which she threw in the cosmic waters. Brahmā, along with his consort, manifested from the navel-lotus of Viṣṇu. The *pañcaprakṛti*s are Sarasvatī, Lakṣmī, Rādhikā, Sāvitrī and Durgā. These are different female deities who are worshipped in different circles. All these are the manifestations of *mūla-prakṛti* i.e. Great Universal Mother. Durgā is the seed of the Universe, She is eternal.

The *amṛta-s* of *mūla-prakṛti* are Gaṅgā, Tulsi, Manasa, Jaratkāru's,

wife, Devasenā, the bestower of progeny, fostermother of all, protector of children, Maṅgalacandikā, Kāli and Vasundharā. All these are said to emanate from *amīśa*, i.e. part of *mūla-prakṛti*.

Kalās of *mūla-prakṛti* are *svahā*, *dakṣiṇā* *dikṣā*, *svadhā*, *svasti*, *puṣṭi*, *tulsi*, *sampatti*, *dhṛti*, etc. The purpose of this scheme of *pañca-prakṛti-s*, *amīśas* and *kalās*, appears to bring home to the worshippers of Śakti the diffusion of their Goddess and her all-pervasiveness and bring Her closer and closer to her devotees, through Her manifestations on different levels and to reduce the sectarian barries. — D.D.K.

365. Chemburkar, Jaya :— *Stotra Literature of Śaṅkarācārya*.

JOIB, XXXIII, Nos. 3-4, 1984, pp. 247-256.

Śaṅkarācārya, in his commentaries, explained highly philosophical works for those who can rise to that level. But, out of consideration for laymen whom he wanted to enlighten, he appears to have composed stotras in simple language and poetic style. A number of stotras have been ascribed to Śaṅkarācārya but all of them have not been accepted as his compositions. Belvalkar, in his book viz. *Basu Mallik Lectures on Vedānta Philosophy* has listed the genuine and spurious stotras of Sankara. These can be classified into two groups as *Vedānta stotras* and *Bhakti stotras*. Total number of *Vedānta stotras* is seven and total number of *Bhakti stotras* is four only. All these have been discussed in this paper with short notes on them. — D.D.K.

366. Dash, K.C. :— *Semantic Analysis of a Simple Sentence in Navya Nyāya*.

SJJ, No. 1, 1984, pp. 65-73.

See Under Sec. IX.

368. Daya Krishna :— *Indian Philosophy and Mokṣa : Revisiting an Old Controversy*.

JICPR, II, No. 1, 1984, pp. 49-68.

The characterization of philosophy as 'spiritual', and the contention that it is integrally related to *mokṣa* in the sense that it

cannot be intelligibly understood without reference to it are usually supposed to be identical by most writers on Indian philosophy. Yet the two contentions, though closely related, are not identical. In fact, one may hold the one without holding the other as the two may vary independently of each other. The former contention is generally supposed to entail the later, but only if the term 'spiritual' is understood in a very specific sense of the word.

Mokṣa is a concept which may be said to belong to practical philosophy or to what Kant called 'practical reason'. This topic has been discussed in detail according to different systems of Indian philosophy including Buddhism. — D.D.K.

369. Diwevdi, K.N. :— *Sanskrit Sāhitya men Bhāgavata Dharma*
(*Religion of Bhāgavata in Sanskrit Literature*).
(Hindi).

SPRJ, VI, No. 1, 1983, pp. 43-52.

The article deals with origin and development of *Bhāgavata Dharma* in Sanskrit Literature. That begins from the *R̥gveda*, *Bhāgavata*, *Mārkaṇḍeya* and *Viṣṇu Purāṇa*, *Raghuvamīśa*, *Śiśupālavadha* etc. Epics, *Kādambarī* and *Dasakumāra Carita*, *Venī-Samhāra* and Dramas of *Bhāsa*, *Gītagovinda* of Jayadeva etc. are important works in which *Bhāgavata Dharma* is described in support of the main theme.

In the beginning of article the definition of *Bhāgavata Dharma* is critically considered and its nine main ways are also reviewed. The historical development of *Bhāgavata Dharma* is also traced along with literary composition. — Author.

370. Dwivedi, R.C. :— *Social Significance of Jain Ethics*.

JJVB, X, No. 2, 1984, pp. 37-45.

Jainism stands for extreme severity of ethical discipline both for the ascetic and the householder. This emphasis distinguishes it from Buddhism which stood for the golden mean in ethical teachings and from Hinduism which in its original spirit is less ascetic and severe in prescribing ethical extremities. Conception of God, *Swarga*, elaborate rites and rituals and worldly gains

mentioned in the Vedas and Brahmanas have been discarded by Jaina Tirthankaras. Jainism prescribes strict and, in fact, extremely severe ethical discipline for the house-holder and the ascetic, the Śrāvaka and the Śramaṇa. It lays equal emphasis on faith, knowledge and conduct which together constitute the way to individual freedom. Jainism lays down five vows for the ascetic and the same are prescribed for the house holder with some modifications. They are *ahimśā*, *satya*, *asteya* etc. Lord Mahavira preached the ethical discipline of five vows not merely for the salvation of some individuals but for the survival and development of the whole world through the cardinal doctrine of *ahimśā* and its other corollaries have been discussed in this article in detail. — D.D.K.

371. Dwivedi, Shankar Dayal :— *Jayanta Bhaṭṭa kā Kṛtitva aura Vyaktitva (Compositions and Personality of Jayanta Bhaṭṭa)*. (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 147-162.

Jayanta Bhaṭṭa was a versatile scholar and a great exponent of Nyāya-darśana of the middle of the 9th century A.D. of Kashmir. Nyāya darśana is one of six systems of Indian philosophy, and Gautama's *Nyāyasūtra* is the basic treatise on this subject. Vātsyāyana was the first person who wrote a commentary on it in the 3rd century A.D. This was followed by the famous commentary namely *Nyāyavārtika* of Udyotakara (635 A.D.). Vācaspati Miśra was a contemporary of Jayanta Bhaṭṭa and his commentary on Nyāya darśana was very popular as it contained an elaborate appraisal of Nyāyasūtras, on the other hand Jayanta's *Nyāya-mañjari* had dealt with some selected sutras which did not fully serve the purpose of Nyāya-students. In this article, the author has discussed some other reasons also which led to the neglect of Jayanta Bhaṭṭa and his *Nyāya-mañjari*, his life, personality and works. — D.D.K.

372. Frawle, David :— *Vedic Cosmology and the Supermind*.

Adv., XL, No. 4, 1983, pp. 55-64

See Under Sec. XV.

373. Hino, S. :— *Simile in Philosophical Writing (1)*.

JOIB, XXXII, Nos. 3-4, 1983, pp. 230-235.

Dṛṣṭānta i.e. a simile is a prerequisite in philosophy and we notice various ways of using similes in philosophical writing, e.g. (i) a simile is used by one single writer for different purposes at different places or contexts, and (ii) more similes than one are used by him clarifying but one point. What is more, we note that one and the same is variously interpreted by some writers, and it becomes necessary to discuss every such use of simile, and take into account the author's attention and the interpretator's approach in respect of the same.

In this paper, an Upanisadic simile, *Yathā rathanābhau ca rathanemau cārāḥ...* has been discussed to show the differences of its interpretation by two different schools of philosophers—Śaṅkara and Bhart. Śaṅkara's views have been interpreted and followed by Sureśvara. Philosophical views and thoughts of the above philosophers have been discussed with reference to different Upaniṣads. — D.D.K.

374. Ingallali, Rachappa I. :— *The Concept of Visayatā in Navya Nyāya*.

Br. V, XLVIII, 1984, pp. 65-77.

The fundamental tenet of Navya-Nyāya system is that every cognition must have a *visayatā* (contentness). Epistemology of Navya-Nyāya implies that every cognition refers to an object (*visaya*) and consequently the realism of Navya- Nyāya postulates a relation between a cognition and corresponding object, so that every cognition is explicated by virtue of contentness or *visayatā*. By virtue of *visayatā*, a truth value of cognition (*jñāna*) may be explicated i.e. a cognition is true if the *visayatā* of that cognition reveals the structure of reality or state of affairs, even false cognition has *visayatā* for the negation of true cognition is false cognition and the denial of *visayatā* of false cognition gives rise to the *visayatā* of true cognition.

Classification of *jñānas* (cognitions), their fundamental elements of different categories-qualificant-qualifier and relation

of the four epistemic entities, namely, *pramaṇa*, *pramāṭṛ*, *prameya* and *pramā* etc. have been discussed in this paper in order to understand the Navya-Nyāya concepts. — D.D.K.

375. Jain, Nemichand :— *Nārī-Ājīvana ke Mahāvīrakālīna Sandarbhon kā Paryāvalokana evam Samikṣana* (*Analysis of References of the Life of Women in the Time of Mahāvīra*). (Hindi).

JJVB, X, No. 2, 1984, pp. 27-32.

See Under Sec. XI.

376. Jha, Ramakant :— *Sūtasamhitā men Mantropāsana* (*Worship of Hymns in the Sūtasamhitā*). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 19-32.

See Under Sec. XV.

377. Joshi, H.M. :— *Some Fragments of Indian Logic*.

JOIB, XXXIII, Nos. 3-4, 1984, pp. 265-272.

Beginning with the Nyāya system of Gautam, the logic of Nāgārjuna, that of Śāṅkarācārya, logic of Mādhaba, the rational logical thought and methodological system assume several significant aspects. The author aims at a few aspects as those of mediate inference, the problem of universal, issue of negation, certain inductive methods involving the problem of causation and justification of induction and the issue of validity of knowledge.

The Nyāya logicians have adequately distinguished between proof as means of demonstration and proof as rational articulation of belief and conviction. Logical argumentation attempts to express the validity and proof a certain doctrines and properly conceived beliefs. *Pararthānumāna*, *Swarthānumāna*, Nyāya syllogism, Method of Induction, Principle of negation etc. topics have been fully discussed in this paper. — D.D.K.

378. Krishan Y. :— *Pūrvā Mīmāṃsā and the Doctrine of Karma*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 151-164.

See Under Sec. XV.

PHIL. & REL. (NON-BUDDHIST) 183

379. Kumar, Mithilesh :— *Kāśmīra Śaiva Darśana men-Svātantrya evam Spanda Siddhānta* (The Doctrine of Independence in Kashmir Śaivism). (Hindi).

JGJKSV, XL, Pts. 1-4, 1984, pp. 227-236.

The *parama Śiva* (The Absolute) of Kashmir Śaivism is a *Śivasakti-Sāmarasya*. According to Kashmir Śaivism *parama Śiva* creates the world by manifesting all the elements of the earth as well as Śiva independently and later assimilates all these elements within himself, thus liquidates the world. These are eulogised by Ācārya Utpaladeva in *Śivastotrāvali* as rise and assimilation of the world. Thus, Śiva is available either in form or as power. In the present paper, *svātantrya evam spanda* - the two important maxims of Kashmir Śaivism have been detailed. Śiva is proved as the sole independent instrument that creates the world in other words the creation and liquidation of the world is resultant of the independence of the *parama-Śiva*. Further argues that *parama Śiva* manifests either in stable element or in moving element. This mixture of stability and movement in combined form is known as *spanda*. Concludes that but for *parama Śiva* there is nothing in inanimate and animate existent entities. All the powers of Lord Śiva are manifested through *spandana*. — N.K.S.

380. Mishra, Ramashankar :— *Tantrika Vāngmaya-Kalā aura Racanā- Dharmitva* (Tantric Literature - An Analysis). (Hindi).

Rm., XI-XV, 1979-83, pp. 541-548.

See Under Sec. XV.

381. Mishra, Surendra Mohan :— *On the Problem of God in the Sāṃkhya*.

VII, XXII, Pts. 1-2, 1984, pp. 178-183.

The question of the acceptance of God in the Sāṃkhya thought has raised much debate and dispute. According to some, the exponents of the Sāṃkhya system did not postulate the existence of God who would create the world or sanction the results of

respective deeds to the creatures. Others view differently. They say the God-concept is implicitly present in the system. Some even say that originally the Sāṃkhya was monistic and theistic but it became atheistic under the influence of Materialism, Jainism and early Buddhism. Samkhya system reveals that *prakṛti* and *puruṣa* being sufficient to explain the Universe, the question of God does not enter into discussion. Criticism by eminent philosophers have been discussed in this article. — D.D.K.

382. Motilal, B.K. :— *Knowing that One Knows.*

JICPR, 1, No. 1, 1984, pp. 19-48.

The present paper is a thesis on epistemology or the theory of knowledge according to Indian philosophy, Buddhism and other systems of philosophy. Rival theories about knowledge of knowledge was a very central concern among philosophers who flourished between A.D. 500 and A.D. 1200 in India. The arguments of the ancient Indian philosophers are admittedly arduous, if not a bit daunting. But they certainly deepen our understanding. The classical Indian philosophers assumed an episodic view of knowledge, and their discussion centres around this concept. Therefore, knowledge in what follows would be regarded as a knowing event, an 'inner' episode, on an awareness as an awareness-event. Views of different experts have been discussed in detail. — D.D.K.

383. Nampoothiry, Easwari, E. :— *Contribution of Kerala to Advaitavedānta Literature.*

VIJ, XXII, Pts. 1-2, 1984, pp. 184-194.

It is a brief survey of the contribution of Kerala to Advaitavedanta literature. Śrī Śaṅkarācārya, and following him several preceptors in Kerala, have contributed many creative works and commentaries on important works in Advaitavedanta branch of study. The place of birth of Śrī Śaṅkarācārya has generally been accepted as Kalady in Kerala. About his date there are different opinions which range from 476 B.C. to the 10th century. T.R. Cintamani after criticising those different views places him between 640-841 A.D. Śaṅkarācārya wrote a number of important works,

firmly established Advaita by silencing its principal antagonists—the Baeddhas, the Mīmāṃsakas, the Sāṃkhyas and the Naiyāyikas, established several Maṭhas and finally departed from this world at the early age of thirty two.

All his works, eminent scholars in Advaita and different other scholars of South India have been discussed in this article. — D.D.K.

384. Narayanan, T.K. :— *A Novel Concept of Mokṣa by Bhāsarvajñā*.

VUOJ, XXVI, Pts. 1-2, 1983, pp. 11-22.

Bhāsarvajñā, the famous logician of the 9th century and the author of the well known work *Nyāyasāra*, has presented a novel concept of attaining eternal emancipation (*mokṣa*). He proceeds to enumerate the objects of knowledge, after the establishment of the validity of *Pramāṇas* in his work, since mere knowledge of the means of valid knowledge does not lead one to the attainment of the Supreme unless he realises the true nature of the worldly objects (*Prameyas*) through the *Pramāṇas*. He has discussed the nature of Soul according to Nyāya system, knowledge according to the Bhatta School of Pūrva-mīmāṃsakas, Prabhākara's definition of the Soul, unchangeable and Absolute Reality called *Brahman*. According to the Advaitins, the Buddhist logician does not recognise a permanent Soul and reduces it to momentary consciousness, while the Jainas accept the Soul commensurate with the body.

Bhāsarvajñā was the first logician to introduce and explain the fallacious examples in the Nyāya system. His concept of *mokṣa* has been appreciated by eminent philosophers. — D.D.K.

385. Pandeya, Ramvriksha :— *Jaina-nyāye Pramāṇa Mīmāṃsā*
(*Pramāṇa Mīmāṃsā in Jaina Philosophy*). (Sanskrit).

SPRJ, VI, Pt. 1, 1983, pp. 93-108.

Jainism, like Buddhism, is an offshoot of Hinduism. Both arose on Indian soil as a reaction against Vedic religion and philosophy although they could not free themselves from essentials of Hinduism. They prepared their own scriptures. Gautama's *Nyāyadarśana* was also followed by Baeddhas and Jainas. All the

treatises on logic produced *Pramāṇa* (evidence) and the Jainas also did not keep silent hence they established their own theories on *Pramāṇa*. Ācārya Akalankadeva, Virasen, Abhayadeva, Siddhāsen, Hemendra and a number of other Jaina scholars have established different theories on *Pramāṇa* which have been discussed in this article. — D.D.K.

386. Phillips, Stephen H. :— *Is Sri Aurobindo's Philosophy Vedānta?*

Br. V, XLVIII, 1984, pp. 1-27.

The topic of this paper is the nature of his relation to the Upanisads and to later expressions and systemizations of their ideas known as Vedānta. A resume of his views is that Aurobindo believes that his own philosophy is founded in mystic experience, and further, that the claims of the early Upanisads, i.e., the original Vedānta, are similarly founded, and for this reason, he repeats central Upanisadic claims, he in effect, asks us to view his philosophy as Vedānta. Since it appears that he is to an extent correct about these ancient works, his philosophy appears to have a right to that designation. However, there are many systems of thought, quite distinct from Aurobindo's, which also claim to express the philosophy of the early Upanisads. These systems differ radically from Aurobindo on the crucial issue of the explicit reasons. Thus we must conclude that Aurobindo does indeed speak for an extensive tradition of mystic Vedānta which, however, is difficult to delimit precisely. — D.D.K.

387. Pou, Saveros :— *Dharma and Trivarga in the Khmer Language.*

Rm., XI-XV, 1979-83, pp. 289-298.

It may seem unnecessary to stress the importance of the word *dharma* in the Khmer vocabulary when one knows the cultural and spiritual bases of the language. And the word *trivarga* is entirely absent from the modern Khmer vocabulary. But the word *dharma* frequently occurs in the inscriptions of Ancient Cambodia, in Sanskrit and in Khmer, directly and indirectly, as a product of Indian import, specifically an element of the Indian spiritual heritage. From its start, epigraphy shows the implantation of various religions coming from overseas : Brahmanic and Buddhist religions including

Theravāda. Consequently, one should not be surprised to meet frequently the word *dharma* in the inscriptions, with very varied uses and meanings. The *Dharmaśāstra* was known and practiced throughout the whole history of Ancient Cambodia, particularly of Manu and these words were known to them, only the present sense has changed. — D.D.K.

388. Puri, B.N. :— *Krishna and Krishnism Across India.*

Rang, 1983, pp. 311-316.

The Kṛṣṇa saga is confined not to Indian art and literature alone, it could be traced to sources outside India testifying to its popularity in those regions. The earliest reference to Kṛṣṇa in India is recorded in the *Chāndogya Upaniṣad*, supposed to be a pre-Buddhist work. Vāsudeva or Kṛṣṇa is mentioned by the Greek writers, Megasthenes and Arrian under the name of Heracles. The Greek ambassador to the Mauryan Court informs us that Heracles was worshipped by the inhabitants of the planes. According to Zenob, two Indian rulers had sought shelter in the court of the Armenian ruler Balaraksha roughly about 150 B.C. Their descendants had constructed two Kṛṣṇa temples. Similarly Krishnism has its traces in South-East Asia and some Muslim countries also. — D.D.K.

389. Ramanujatatacharya, N.S.:— *Mīmāṃsāśāstrasaṃmata
Sabda-bodha-prakriyā and Rāmā-
nuja-matā-nusāreṇa Buddhitat-
tvasya Vivecanam.*

OH, XXXII, Pt. 1, 1984, pp. 51-78.

In his *Vākyapadiya*, Bhartrhari mentions eight different views on the nature of *vākyā*. They are not all exclusive of one another, for they look at the *vākyā* from different angles. The Bhāṭṭamīmāṃsakas have given a working definition of the *vākyā*. They consider *pada* and *vākyā* as synonyms, meaning of the *padas* are meaning of the *vākyas*. The *padas* form a sentence and when a sentence is uttered the hearer understands the sentence-meaning as coalesced. When I say 'Bring me a cow', the hearer at once brings the cow. According to Rāmānuja it is knowledge i.e. intuitive cognition in a man that works in understanding a *vākyā*. According

to *Gītā* "Whichever of the wandering senses the mind follows, that one carries away his wisdom as the wind a ship on the sea". Hence knowledge peeps out with senses and the sentence conveys the meaning to the listener. — D.D.K.

390. Rukmani, T.S. :— *Samprajñāta Samādhi in the Patañjali-Yoga System—Difference in Interpretation between Vācaspati Miśra and Vijñānabhikṣu.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 47-58.

States that *Samādhi* is mentioned as the last of the eight limbs in the Patañjali-Yogasūtras. It is a mean as well as an end in itself leading to distinction between *Samprajñāta* and *Asamprajñāta Samādhi*. Points out that Vācaspati Miśra and Vijñānabhikṣu differ on the stage of *Sānanda Samādhi*. Quotes Vijñānabhikṣu, the *sūtra* of Patañjali and *bhāṣya* of Vyāsa do not mention such a division. The *samprajñāta* connected with *asmitā* having reference to the *purusa* alone, or the 'I sense', has no scope for a two fold division. If in order to accommodate Miśra's view, one understands *purusa* connected with *ahamkāra* as the meaning of the word *asmitā*, that will tantamount to resorting to a secondary meaning. Concludes with the remark that Miśra's classification of the Samādhis as being of eight kinds seems to be contrived only. — N.K.S.

391. Sharma, E.R. Sreekrishna :— *Māṇḍana and Sureśvara.*

Br. V, XLVIII, 1984, pp. 95-105.

¹ In the Upanisads there are two different trends which give rise to two equally important Hindu Philosophic systems of Saṅkara's Advaita and Rāmānuja's Viśiṣṭādvaita. Māṇḍana Miśra, a staunch Pūrvamīmāṃsaka was converted to the Advaita view by Saṅkara and he wrote the *Brahma-Siddhi*. After the conversion, he became Sureśvara, the author of *Naīskarmya siddhi* and *Brhadāraṇyakopanisad-bhāṣya-vārttika*. This is the view found in the *Śaṅkaravijaya* of Vidyāranya. This view had been accepted by the Advaita teachers for a long time. In 1923 Hiriyanna challenged the identity of Māṇḍana Miśra and Sureśvara in his short article appearing in the Journal of the Royal Asiatic Society of Great Britain and Ireland. M.M. Kuppuswami Sastri elaborated the non-identity

theory by pointing about nine instances where the two differ from each other. A careful study of the texts leads us to doubt the veracity of his conclusion adduced from these points. But since then no scholar has dared to accept the traditional identity theory. The author of this paper has thoroughly studied the theories of Mandana and Suresvara also. He noticed that there are many instances where Suresvara and Mandana speak identically on many points. He has furnished passages from Mandana's *Brahmasiddhi* and Suresvara's *Sambandha-vārttika* in this paper to keep the students of Advaita to consider the validity of the identity theory again. Both the works are in Nāgarī script. — D.D.K.

392. Sharma, Damodar Prasad :— *Gītā men Varnita Paratattva kā Svarūpa (Vaiṣṇava Bhāṣyōn ke Adhāra para)* (The Concept of Paratattva in *Gītā* : Based on Vaiṣṇava Bhāṣyas). (Hindi).

MUSRJ, IX, Pt. 1, 1984, pp. 65-69.

In this article the author has tried to interpret *Paratattva*, *Jīva* and *Prakṛti*. According to *Gītā*, Lord Kṛṣṇa narrates nature having eight categories as his lower *Prakṛti*; different from this is his Individual Soul (*jīva*) by which this world is sustained. All beings have these two for their origin; and he is the origin of the entire Universe as also its destroyer. Both *Prakṛti* and *Purusa* are beginningless and the *guṇas* are born of *Prakṛti* (nature). The Vaiṣṇavas also approve this philosophy. *Gītā* (10.20) declares *Paratattva* and *Ātmatattva* as one. — D.D.K.

393. Sharma, Deba Brata Sen :— *Prakṛtilīna in the Sāṃkhya-Yoga Systems and Pralayakāla in the Trika System of Kāśmira*.

JGJKSV, XXXVIII-XXXIX, 1982-1983, pp. 277-290.

Here the author has tried to compare the *prakṛtilīna* souls of the Sāṃkhya-Yoga systems with the *pralayakālas* of Trika system of Kāśmira. They are similar to a great extent though, in certain respects they differ from each other. Both *pralayakāla* and *prakṛtilīna* souls are disembodied fettered beings (*paśu*) have reached that state

through evolution; the Trika considers that *pralayakālas* also came into being at the time of cosmic involution which the Sāṃkhya-Yoga consider to be not possible. — M.R.G.

394. Sharma, Kamalnayana :— *Īśvaraviśayaka-Mīmāṃsākasi-ddhānta-digdarsanam* (God in *Mīmāṃsā Śāstra*). (Sanskrit).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 263-268.

Varying beliefs and practices can be found amongst those who call themselves Hindus. A polytheist is a Hindu. Similarly a monotheist or a monist or an atheist is a Hindu. *Mīmāṃsā Śāstra* is silent on question of God's existence or non-existence. Neither Jaimini in his sutras, nor Śabarasvāmi in his *bhāṣya* ever said anything about *Īśvara*. In Jaimini sūtra *athāto brahma jīvāśā*, the word *atha* is auspicious (*maṅgalārthaka*), as it is in *Aṣṭādhyāyī*, *Mahābhāṣya* etc. To *Mīmāṃsākās*, the Vedas are the highest authority. One who blames the Veda is atheist. Thus to say of *Mīmāṃsākās* as atheists is due to ignorance and far from the truth. — D.D.K.

395. Shastri, Damodar :— *Bhāratīya Nāstika Paramparā* aura *Śramaṇa-Vicāradhārā* (The *Śramaṇa* Ideology and *Cārvāka* Tradition). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 33-50.

In Indian Philosophy the *Cārvāka*, Jainism and Buddhism are taken as the atheists and the other six schools as theists on criteria of *śruti-prāmāṇya*. The *Cārvāka* elements of atheism are preserved in Jainism and Buddhism and infact, the latter two owe much to the Vedic tradition as well. Virtually the *Śramaṇa* tradition is the confluence of *Cārvāka* and theist schools. The philosophy of the *Cārvākas* etc. are not counted among the six systems of the Indian philosophy. With the exception of some fragmentary verses, no *Cārvāka* literature is available hence the genesis of this systems cannot be ascertained. But the Jainism and Buddhism have a rich literature and they have a common tradition called the *Śramaṇa* system of ideology. All these do not accept the Vedic religion or theology. Vedic theology is a metempiric, inscrutable and infructuous riddle which cannot be of any use for mundane purpose.

PHIL. & REL. (NON-BUDDHIST) 191

All the sacraments are worthless. But there was a sharp change in this ideology when Haribhadra Suri (8th century A.D.) accepted re-birth, heaven and hell etc. All this has been discussed elaborately in this article. — D.D.K.

396. Shastri, Gajanan :— *Vidhyarthavacāraḥ (A Study on the Meaning of Vidhi).* (Sanskrit).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 253-262.

Vidhi has been the main topic of discussion for the Vaiyākaraṇas, Naiyāyikas and Mīmāṃsakas. The Brāhmaṇa portion of the Veda consists of *vidhi* and *arthavāda*, *vidhi* is the indicator of the inclination in *karāṇa*. In Mīmāṃsā, *vidhi* is known as *codana* in the view of its implement nature. *Śabda*, *artha*, *abhidhā* and *jñāna* too are used as its synonyms. Its nature and essence has been indicated by Jaimini himself. According to Āpadeva, it is an activity (*vyāpāra*), equivalent to instigation (*preranā*), based on the Vedic word of injunction. According to Prabhākara, *vidhi* leads to the cognition of *Yaga* as a means to *svarga* while indicating the identity of the person likely to perform the sacrifice. According to Jagadīśa, a great Naiyāyika, *vidhi* is the object of a cognition, which causes a desire to do, which in turn instigates one to perform an action.

Certain specific action of stimulator inciting *pravṛtti* is called the *pravartanā* or *bhāvanā*. It is the meaning of the verb (*ākhyāta*). The sentences like *svargakāmo yajeta* (one having desire for heaven, ought to perform sacrifice) etc. impregnated with *pravartanā* (initiative), are called *vidhi*. By the evidence of the knowledge of the meaning of the sentence, we know that *linga* is used where *bhāvanā* is intended. — D.D.K.

397. Shastri, Y.S. :— *Praśamarati-Prakarana and Commentaries on it.*
JJVB, X, No. 2, 1984, pp. 46-53.

Praśamarati-Prakarana is attributed to Umāsvati. He has five hundred treatises called *prakarana granthas* to his credit. He is the first among the Jaina writers to present fundamental principles of Jainism in Sanskrit language. The credit of introducing *sūtra* form in Jaina philosophy goes to this author. PRP is considered to be a

master-piece of Jaina ethics, philosophy and religion. This work contains 3/3 verses in lucid Sanskrit in Āryā metre and is divided into 22 chapters known as *adhikāras*, covering almost all the doctrines of Jainism, such as substance, *tattvas*, plurality of soul, *syādvāda*, code of conduct for monks and the house-holders etc.

Two commentaries are available at present on PRP, one by Haribhadrasuri (12th century) and another with *Avacūrṇi* by an unknown author. Both these commentaries belong to Svetambara school and no Digambara has commented on it. The colophon given at the end of commentary on PRP by Haribhadra himself reveals that he was a pupil of Jinadeva who was a disciple of Devasuri and this commentary was composed after going through all other commentaries existing before him during the King Jayasimha-deva's rule at Anahilapur, in V.S. 1185.

Another commentary with *Avacūrṇi* by an unknown author appears to be older than Haribhadra's commentary and is more elaborate in its nature. This commentary gives more detailed explanation about some ethical and philosophical conceptions of Jainism. Both the commentaries unanimously attribute this work to Umāsvati and have commented upon all the 313 verses. — D.D.K.

398. Shukla, B. :— *A New Interpretation of "Na Hi Na Hi Rakṣati Dukṛṇ Karanē" in Carpaṭapanjarikā Stotram.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 251-253.

According to Hindu belief 'Samsāra' itself is suffering. Our own *karmas* are responsible for our birth and all consequent suffering. *Karmas* are all due to attachment and attachment is due to ignorance which is the root cause of our sufferings. Lord Śaṅkarācārya shows the way to get rid of this calamity. He propounded his thesis of *kevalādvaita* in his *Śaṅkarācārya Bhaṣya*. He expresses his views about the origin of the world, the nature of the *Brahman*, the nature of the Soul and its relation with *Brahman*. He says that there is no liberation without knowledge, and *karma* or *bhakti* are only means to purify the mind.

The Pāṇinian phrase *Dukṛṇ Karanē* means that mere cramming of something does not protect any one on deathbed, hence the

knowledge of *Brahman* will protect a man from this world. The last verse of Sankara says, "Either you may go to the holy river like *Gangā* or you may observe some austere rules or you may donate something — all these, without knowledge will not be able to liberate you even after hundred births." He negates all the worldly deeds. Śaṅkarācārya beholds that the path of works (*karma*) and the path of wisdom (*jñāna*) are intended for different classes of seekers. The two cannot be pursued together, ceremonial piety can only lead to new forms of embodied existence. He firmly tells that the knowledge of the ever existent *Brahman* does not depend on human activity and that *mokṣa* or liberation is possible only through perfect knowledge. — D.D.K.

399. Singh, Sheo Bahadur :— *Pāśupata Śaivism in Haryana*.

SWS, 1984, pp. 99-103.

The earliest reference of Śiva- Bhāgavatas by Patañjali possibly had some association with the Pāśupatas referred to in the *Mahābhārata*, *Tantraloka* and inscriptions. The history of the Pāśupata-Lakulīśa sect has been traced on the basis of literature and inscriptions. This sect was quite popular in the various parts of India from Gujarat to Bengal and from Kashmir to Karnatak and beyond. During the 7th century A.D. the Pāśupata sect became quite popular in Haryana as evidenced by Hiün-Tsang and Bāna. Thanesar was one of the centres of this sect. The other centres were the monastery of Mattamayura near Rohtak and the town of Sirsa as attested by inscriptions. Thus, it appears from the various literary, numismatic and epigraphical sources that Pāśupata-Śaivism was very much popular in the Haryana region from Rohtak on the south-east to Sirsa on the north-west alongwith the central seat at Thanesar right from the early times. — Author.

400. Singh, S.V. :— *Svātmopalabdhī-Śatakam*.

Rm., XI-XV, 1979-83, pp. 549-566.

The *Svātmopalabdhī-Śatakam* preserved in the MSS section of the Akhila Bhāratiya Parishad, Lucknow and bearing No. 159/2395 in the printed catalogue of MSS is a work of one Silhana, son of Bhavagarbha. He has composed this century of verses

amounting to the rise of self-shining and self-seeing transcendental consciousness for the spiritual welfare of humanity, at the behest of a Siddha. Who was this Silhaṇa and what other contributions did he make to Śaivism. These are some of the questions that cannot be solved at this stage of paucity of sufficient material such as other MSS of the work, cross references of Silhaṇa in Śaiva philosophical works. The impact of speculations of *Pāśupata* system and the *Pratyabhijñā* system of philosophy of Kashmir is clearly perceptible on the work as some of the terms used in the verses suggest. — D.D.K.

401. Srivastava, Suresh Chandra :— *Pātañjalayogaśūtroktesvara-praṇidhānam* (*Devotion to God in Patañjala Yoga Sūtra*). (Sanskrit).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 281-286.

The destiny of man according to Hinduism is the attainment of *mokṣa*. By attaining *mokṣa*, man becomes free from the cycle of birth and death and attains eternal emancipation. It is really the attainment of infinitude. Different theories have been established to achieve this goal. Patañjali in his *Yoga-sūtra* suggests the term *īśvarapraṇidhāna* which means the devotion to the God. But what sort of devotion is actually intended here, is difficult to identify or pinpoint. It is in this context that all the commentators have resorted to divergent interpretations of the term. Eminent scholars like Vācaspati Miśra, Vijnāna Bhikṣu, Hariharānandāranya, Nāgojī Bhatta have given their interpretations in their own way. In this article, an attempt has been made to ascertain as to which of the rival interpretations has the stronger claim to preference. The term *īśvarapraṇidhāna* means "an all out concentration on God". Swami Vivekananda interprets the term as by devotion to God. — D.D.K.

402. Tatiya, Nathamal :— *Jaina Dharma evem Samāja-vyavasthā*.

JJVB, No. 2, 1984, pp. 1-3.

Some of the Indian religions recommend the renunciation of action while others advocate for the performance of (selfless) action. The mystery was solved by Lord Kṛṣṇa when he was asked

by Arjuna to tell him decisively that one of the two which is good for him. The Blessed Lord said : Renunciation and the performance of (selfless) action both lead to Liberation; but of the two the performance of (selfless) action is superior to renunciation of action. Followers of Advaitavada, Vivartavada and Visistavada have different views in this matter. Mahatma Gandhi was a person who did not find any difference between the creator God and universal law. Different Brāhmaṇa works like *Srautasūtras*, *Grhyasūtras*, *Dharamśāstras*, *Arthaśāstra* have discussed the society and nation-building etc. But the author of this article has laid emphasis on the social system according to Jainas. Jainism is atheistic religion believing in no creator God behind the world. The world, according to it, is eternally existing and works by its own inherent laws. — D.D.K.

403. Thakur, Upendra :— *Brāhmanism in Japan — A Study in Cultural Contact.*

Rm., XI-XV, 1979-83, pp. 467-484.

See Under Sec. VII.

404. Tiwari, Maruti Nandan Pd. :— *A Note on the Images of Bāhubali — the State Museum, Lucknow.*

BMA, XXXIII-XXXIV, 1984, pp. 47-49.

See Under Sec. II.

405. Tripathi, R.D. :— *Āgamikānusandhānāloke Bijamantrāṇām: Vaiśiṣṭyam (Speciality of Kernel Words).* (Sanskrit).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 25-30.

There is a rich repertory of hymns but there are thirty three millions of gods. Every *mantra* has its own kernel word (*bijamantra*) and no *mantra* can be successful without its *bijamantra*, according to our scriptures. As no tree can grow without a seed so a seed too cannot grow without a tree. A modern student of zoology is convinced that parthenogenesis is impossible in a human being,

but the Indian philosophers on cosmogony do not accept this theory. While lying in the navel-lotus of Lord Visnu, the almighty creator Lord Brahmā got a desire to become manifold so he created the world. First of all there was a faint sound and then come the *pranava*, i.e. *om*. There after, gradually grew Vedas, Brahmanas and similar other works on clairvoyance. The speech had four stages of development known as *para*, *pasyanti*, *madhyamā* and *vaikhari*. Thereafter appeared *bijas*. They have two forms-single word or words with many syllables. They have significant meanings which can be revealed by the Guru. For example the word *Om* is the combination of *a*, *u* and *m* which represent Brahmā, Visnu and Siva respectively. The Jainas, the Bauddhas, and Śābar mantras have their own *bijamantra* which have been elaborately discussed in this article. — D.D.K.

406. Trivedi, Rajendra :—

Śrīkrṣṇakarṇāmṛtam Kāvyaṁ Tasya Kartāca
(The Writer of *Śrīkrṣṇakarṇāmṛtam*).
(Sanskrit).

Sāg. XXI, Pt. 1, Saṁv. 2039, pp. 61-64.

Śrīkrṣṇakarṇāmṛtam is a very popular poem in South India. It was written by Vilvāmangala prior to the famous poem *Gītagovinda* by Jayadeva. Commentaries by Kavirāja Kṛṣṇarāja, Gopal Bhatta, Chaitanyadasa prove its popularity. The real name of the poet was Lilaśuka but after embracing asceticism he assumed the same as Vilvāmangala. He was a great poet and has written a commentary on *Sarasvatī Kanṭhābharaṇa*, *Puruṣkara*, *Kṛṣṇacaritāvali* etc. which is still lying as MSS. His *Śrīkrṣṇa-karṇāmṛta* was translated by Pramoda Ganesh in 1971. This work is in three cantoes composed in different metres. The poet has eulogized Lord Kṛṣṇa and his main object is to popularise Vaiśnavism. This devotion has been expressed chiefly by Kṛṣṇalilā i.e. Lord Kṛṣṇa's plays with Gopis which he thinks is the union of soul with the God who is the Supreme Lord Kṛṣṇa, the creator, sustainer and destroyer of the world. — D.D.K.

407. Tyagi, Ishwar Chandra :— *Origin of Śaivism.*

VII, XXII, Pts. 1-2, 1984, pp. 195-207.

Śaivism, one of the most ancient religions of the orient, has been the chief religious cult of India. The creed which centres round

the worship of Rudra-Śiva is of great antiquity. According to some scholars, it is fit to trade historically the origin of Śaivism as a Dravidian religion, an outcome of the religious concept prevalent among the Dravidians of the Indian continent. They are of the view that Śaivism is probably a pre-Aryan religion of the Non-Aryan aboriginal inhabitants of India. The finds of Mohenjodaro and Harappa have been very useful for throwing light on the origin of Śaivism. It is accepted by scholars that the Indus Valley civilization is pre-Aryan or Dravidian.

The author has encompassed his investigations vividly and concluded his report that the Śaiva religion may be regarded as a form of primitive religion, and that Śiva-like gods were found in many other ancient cultures of the world. The ancient people of India-aborigines or later conquerors like the Aryans were of course affected by the religion of contemporary cultures, some trends of which had come to India from outside. The Śiva religion may be regarded as a form of primitive faith and its roots buried in the immemorial past. — D.D.K.

408. Unithiri, N.V.P. :— *A Note on the Anumāna Chapters in Mānameyodaya and Nītītattvavirbhāva.*

Br. V, XLVII, 1983, pp. 36-47.

The *Mānameyodaya* is an elementary treatise on Mīmāṃsā philosophy according to the school of Kumārila Bhaṭṭa, its first part, i.e. *māna* was written by Nārāyaṇa Bhaṭṭa, a well known Kerala scholar-poet, and *meya* portion is by another Nārāyaṇa, both of whom belonged to the 16th and 17th centuries A.D. As K. Kunjunni Raja has observed, "Written in a lucid style and containing comparative and critical remarks with reference to the views of other schools like the Prābhākara, Nyāya and the Bauddha, this Mīmāṃsā work on epistemology and ontology is sure to be a useful guide to the students of Indian philosophy in general."

The influence on MM, of the *Nītītattvavirbhāva* of Cidānanda, a fourteenth century author of Kerala is duly acknowledged by Nārāyaṇa Bhaṭṭa himself. An attempt is made in this paper to make a comparative study of the *Anumāna* chapters in both these works.

Definition of inference or *Anumāna* according to *MM* is reciprocal and non-reciprocal perversions (*sama* and *visama vyāptis*). Cidānanda defines *anumāna* in a half verse but no mention of *sama* and *visama vyāptis* is made therein. *MM* defines perversion or *vyāpti* as *Svābhāvikaḥ sambandho vyāptih*. The *svābhāvika* here is explained further and suitable examples are given. The above subject is followed by a discussion on three kinds of *Anumāna*, and views of different scholars have been illustrated on this topic. The paper concludes with the remarks that *MM* is not an abridgement of *NTA* but, at least, as far as the *Anumāna* chapter is concerned, it is rather an expanded version of *NTA*. — D.D.K.

409. Unithiri, N.V.P. :— *Svarṇagrāma Vāsudeva's Mantravimarsīṇī*
Commentary on Nārāyaṇa's *Tantrasārasamgraha*.

Br. V, XLVIII, 1984, pp. 106-118.

The *Tantrasārasamgraha* (*TSS*) containing 32 chapters and more than 2000 verses besides the mantra portion is a text on *Visavaidya*, *Mantravāda* and Tantra. This was written by Nārāyaṇa of Śivapura, on the banks of the river *Nilā*, in Kerala. It has an anonymous commentary in Sanskrit mingled in certain places with Malayālam. Recently the present writer got a big Sanskrit commentary, *Mantravimarsīṇī* (*MV*), on *TSS* by Vāsudeva, who is *svarṇagrāma-dhipa* and he wrote the work at the request of Nārāyaṇa who belongs to Hema (*Svarṇa*) grāma, and he is the son of Vāsudeva, grand disciple of Devarājagiri and disciple of Viṣṇu. Some scholars have identified *Svarṇagrāma* with the famous *Svarṇattu Mana* in Kunnattunādu Taluk in the erstwhile Trāvancore in Kerala. Vasudeva was a great scholar. His other works and vast knowledge of grammar has been discussed in this paper. — D.D.K.

410. Warrier, A.G. Krishna :— *God in the Bhagavad Gītā*.

Br. V, XLVIII, 1984, pp. 50-64.

The concept of God in the *Bhagavad Gītā* (BG) is much the same as it is in Advaita. This fact, once perceived, is decisive in finding right solutions to a number of philosophical and religious problems implicit or explicit in the thought-system of BG also.

Śaṅkara's oracular assertion in Advaita philosophy has explicitly interpreted the key words like *jñāna*, *bhakti*, *karma* and *māyā*. Some scholars differ from Śaṅkara's views enshrined in his works. The essence of Śaṅkara's views can be seen in his song, "bhaja Govindam, bhaja Govindam Mūḍhamate". This is to show how the *avatāra* serves the interests of both the individual and the world. The *carama Śloka* of *Gītā* make this crystal clear. The Divine comes down to the earthly plane to raise it to the higher status. Views of some scholars have been discussed in this article. — D.D.K.

XIII — POSITIVE SCIENCE

20

411. Bhatnagar, M.S. :— *Atom from Veda to Date.*

IJHS, XIX, No. 4, 1984, pp. 323-328.

Many facts regarding atom as they are known today in the light of modern science, also were known to the ancient Indians, viz. 1. The ultimate particle of matter is composed of two basic elements. 2. Each of these elements is electrical in nature. 3. The two types of electricity have opposite character, but they attract each other. 4. Electricity is positive and negative. 5. The unit of negative electricity is much lighter than the unit of positive electricity. 6. The lighter negative charge goes around the positive charge like plants or the solar system. 7. The negative charge produces magnetism while going around the positive charge.

This shows that thinkers in India such as the Vedic era had gained clear insight into such complex problems as the nature and structure of matter, atomic structures and relationship between life and matter. The hypotheses propounded by sages of Vedic, Buddhist and Jaina periods regarding elements, atomic structure, energy and related aspects are seen to align closely with those put forth in western countries by various thinkers of modern times. — S.M.M.

413. Chunekar, K.C. & :— *The Wonder Ayurvedic Drug Lakṣmaṇa*
Yadav, Chotte Lal for Progeny : A Historical Appraisal.

IJHS, XIX, No. 3, 1984, pp. 272-278.

Lakṣmaṇa is a well-known drug in Ayurvedic literature. It is mentioned for *Purīṣavāna*. It changes the sex of foetus, maintains a healthy pregnancy. It has drawn the attention of almost all the Ayurvedic and other scholars. But this drug is still controversial due to non-availability of such drug in which the morphological features given by ancient scholars are applicable. In the Vedic literature, there is no reference of *Lakṣmaṇa* to be used for infertility. Caraka also does not mention it in *Purīṣavāna-karma*. However, white flowered *simhi* and *br̥hati* were used for this purpose. This

shows that *Lakṣmaṇā* was not popular in Vedic period but *Śweta Kanṭakārī* was well known for its use in *pumisavana*. Macdonell, Keith and Suryakant have not mentioned *Lakṣmaṇa* in their Vedic *Kośas*. *Carakasamhitā* has described *Lakṣmaṇā* in the group of vegetables whereas Suśruta suggests to use it variously as *nasya* for *pumisavana*, by ladies, to be administered on the second day to a new born child in a *ghṛta* preparation, and to bear it on the body to ward off the ill effects of demons etc. *Aṣṭāṅga Samigraha* and *Aṣṭāṅga Hṛdaya* have mentioned for both uses, i.e. as a vegetable and as a drug. Some commentators like Indu and Yoginder Nath Sen have suggested *madhuyasti* as the vegetable *Lakṣmaṇā* which does not seem to be correct because the root of *madhuyaṣṭi* which is used in medicines was imported. Several synonyms of *Lakṣmaṇā* have been given in this article.

The author concludes this article with the remarks that it is not possible to identify *Lakṣmaṇā* correctly to the full satisfaction taking into consideration the different views of commentators and Nighantus. On the basis of some available clues, Ginseng seems to be quite nearer to *Lakṣmaṇā*. — D.D.K.

415. Gopal, Lallan Ji :— *The Date of the Gurusaṁhitā*.

Rang, 1983, pp. 317-330.

The *Gurusaṁhitā* is a Sanskrit text on climatology and weather forecasting. It has not been printed so far and is known through a single manuscript in the Sarāswati Bhawan Library of Sampurnanand Sanskrit University Library, Varanasi. It contains 61 sheets of the size of "6x8.2". The credit of bringing this text to the attention of the scholars goes to Dhumiran Tripathi. This text belongs to a period by which the reputation of Varāhamihira as an authority on astronomy had been firmly established. Considering all evidences a date in the early medieval period, i.e. second half of the twelfth and the first half of the thirteenth century can be period for composing this treatise on climatology. — D.D.K.

416. Gupta, H.O. & Bansal, N.K. :— *Corrosion, Mechanism of Iron Antiquities*.

PPB, XII, Nos. 1-2, 1984, pp. 7-12.

The corroded products of five metal Iron antiquities have

been studied by chemical, conventional and instrumental methods of analysis, to investigate the mechanism of the corrosion. A study has been made theoretically after examining the matters under microscope. Factors responsible for oxidation of metallic form to its oxides or salts are attacking agents present in soil, water and air under the environment, the buried objects remained. Much work has been done on the attack of deteriorating agents on the metals exposed to indoor atmosphere by Vernon (1923) and J.C. Hudson (1929), but the metal artifacts which are under soil, oxidized to its oxides and salts is a live problem. Corrosive agents present in water, soil and air have been discussed in this paper. — D.D.K.

417. Gupta, R.C. :— *Mathematics of the Mahāvedi.*

VII, XXII, Pts. 1-2, 1984, pp. 1-9.

There are numerous references to *vedi* 'sacrificial altar' in the *Rgveda*. The tradition of performing Vedic sacrifices and of constructing the sacred fire altars must be older than the date assigned to *Rgveda* (2000-1500 B.C.). For performing various types of sacrifices, a large number of *vedis*, *agnis*, *kundas* (pits) etc. were designed and constructed. The author of this paper has discussed only one type of *vedi* called the *mahāvedi* 'the great altar'. The *yajñāśālas* constituted the earliest observatories, laboratories, and synods of our science and culture. The procedures to be followed for performing vedic sacrifices are scattered over the *Samhitās* and *Brāhmaṇas*. Later on these were codified in various *Srauta-sutras* which come under the category *kalpa* of the six *Vedāṅgas*. The rules for constructing the various altars and other mathematical details are found codified *Sulba-sutras* which are generally part of *Srauta-Sūtras* which are considered to be the earliest Indian treatises on geometry.

The Pythagorean theorem was known in Babylonia, China as well as in India, much earlier than the time of the Greek philosopher-mathematician Pythagoras. Recently it has been pointed out that in a late Indian work, the theorem is ascribed to *Garga-samhitā* of Garga who is said to be born in the beginning of Kaliyuga (which started in 3102 B.C.). Hence India was far advanced in mathematics than any other country in the world. — D.D.K.

418. Joshi, B.C. :— *Neurology in Ancient India – Some Evidences.*

IJHS, XIX, No. 4, 1984, pp. 366-396.

The notion that the ancient civilizations of the world knew nothing about human neurology or that the credit for providing anatomy physiology goes to the Greeks, is proved wrong by a study of ancient Indian literature. Dating from the Vedic era ancient yogic teaching has substantially contributed to understanding of structure and functions of human nervous system, which closely tallies with known facts of modern neurology.

Quoting from different ancient and medieval Sanskrit texts, with the help of a literal translation of same, this paper compares such sources with diagrams borrowed and adopted from modern text books by well known western authors.

It is found that ancient verses contain deep and accurate descriptions covering wide areas of human neurology as we know it today.

Yogic neurology has so far been described as mysterious and mythical by most scholars. It is proved here, that Yoga deals with the physiologic anatomy of human nervous system in all its width and depth and there is nothing mystical about this master achievement of ancient Indians. — S.M.M.

420. Krishnamurthy, K.H. & :— *Siddha System of Medicine : A. Historical Appraisal.*
Mouli, G. Chandra

JIHS, XIX, No. 1, 1984, pp. 43-53.

In all probability there was a single system of medicine called *Āyurveda* all over India growing continuously from *Samhitā* periods up to the modern times. It is only in later years of the long history that a specialized stress on the principles of rejuvenation, *rasayana* and attempts to make the human body immortal, took place. This led to somewhat esoteric specialization that occurred rather concentratedly in the southern region of the Indian subcontinent. Within these bounds however, a remarkable flourish of literature of the traditional eighteen Siddha arose in Tamil which require all the scientific care that we can bestow upon them to understand

their merits in the proper perspectives. Some hints towards this end are presented.

In the current attempts at the resuscitation of our indigenous systems of medicine, the value of an essentially historical appraisal of the two systems concerned, viz. *Āyurveda* and *Siddha* cannot be minimized. It is much more so with the lesser known and the not so copious of the two viz. *Siddha*. This is what attempted here in a necessarily brief manner. The objective is to sketch an overall picture of the situation, rather than to be intensive on any particular aspect. We do so under the following heads : (a) Historical evaluation with some modern writing furnishing our basic point of argument. (b) Comparison of the two systems. (c) Note on the specialities of the *Siddha* system and (d) Some points for future study. — Author.

421. Kulaichev, Alexey Pavlovich :— *Śriyantra and its Mathematical Properties*.

IJHS, XIX, No. 3, 1984, pp. 279-292.

The *Śriyantra* is the ancient geometrical portrayal and it belongs to the class of objects which are used for meditation in various schools of tantra. One of the earliest known specimens is the portrait of the *Śriyantra* in the religious institution *Śrīgari Matha* established by the famous philosopher *Śaṅkara* in the 8th century A.D. It is also mentioned in the Buddhist inscription of the *Śrivijaya* school in South Sumatra, which is dated 7th century A.D. The hymn from *Atharva Veda* is dedicated to the *Śriyantra*-like figure composed of nine triangles. The construction of this yantra has been discussed in detail.

During meditation, the adept (*sādhaka*) imagines the projection of the evolutionary-involutionary process inside the body and, as a result of that, the power of *śakti* (called *kūṇḍalini*) awakens. This power is sleeping at a base of spinal column called the *mūlaḍhara cakra* associated with the *bhūpura* of the *Śriyantra*. The adept tries to send it upward to merge with *Śiva*'s aspect resided at the head's *cakra* (i.e. *sahaśara*). According to the *tāntric* concepts, this process leads to indescribable increase of consciousness.

Different types of diagrams have been given to construct

different types of *Sriyantras* which is a very complicated and many sided object, and for its deep study it requires to apply efforts by specialists from different fields of knowledge : Mathematics, History, Ethnography, Psychology, Philosophy etc. — D.D.K.

422. Saha, Kshanika :— *Indian Medical Texts in Central Asia.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 140-146.

In 1890 Lieutenant Bower discovered a manuscript from Kucha. The present paper describes the contents of this manuscript which is in fact, a collection of fragments with medicine, treatment of diseases alongwith *Mahāmāyurī Vidyārajñī*, the well-known tantric treatise of charms and spells for curing snake bites. —B.K.

423. Shekhawat, Virendra :— *Standards of Scientific Investigation: Logic and Methodology of Science in Caraka Saṁhitā.*

IJHS, XIX, No. 3, 1984, pp. 224-252.

The *Caraka Saṁhitā* is considered as one of the oldest treatises recording attempt at systematisation of knowledge in a specific area. Estimated to be redacted almost contemporaneously with Aristotle, it is an impressive and great work in life science because of its comprehension, vision, depth and scope. It consists of eight books entitled General Principles, Diagnosis, Standards, Body, Senses, Therapeutics, Medicines and Cures, which contain a total number of 120 chapters. The learned author of this article has dealt with general principles, and standards only which discuss apart from important philosophical issues such as concept of man, of his life and death; question of priority of values to be pursued in the world, theory of conservation of the spirit, the theory of causation of human action, and the question of determinism and freedom etc.

The author has recommended six characteristics of a genuinely scientific therapeutic system that emerge from the reconsiderations of the discussion in this article and if any community of investigators work according to these suggestions then it will be considered as a scientific attempt. — D.D.K.

424. Singh, R.S. & Vyas, V.D. :— *The Identity and Critical Appraisal of the Basis of Nomenclature and Ancient Sociocultural and Geographico Historical Reflections Evidenced with Pāñinian Perfume Plant- Part 'Kisara' (Pāñini IV, IV, 53).*

IJHS, XVIII, No. 2, 1983, pp. 166-171.

See Under Sec. XI.

425. Varma, Vishnu Kant :— *Big Bang of Modern Cosmology Visualised in the Rigvedic Scripture (1).*

VUOJ, XXVI, Pts. 1-2, 1983, pp. 1-10.

Rgveda is the oldest book of human library. The Vedic seers have a complete hypothesis as to the creation of this Universe. In the wake of treatment of this subject metaphysics and science get involved automatically but the language of the Vedas is indirect, symbolic and is ornamented with figures of speech specially the metaphor. These symbols play a great role in unfolding the subject matter contained in the mysterious language of the hymns, for example *Aditiḥ* stands for fundamental matter which becomes *Āpah* when it enters creative phase. The modern science has visualized a cosmological model based on the Einsteinian equations. According to this theory creation started with a superfire which engulfed the entire primordial matter. This initial fire is known by the scientific term BIG BANG. The Rgvedic and other Vedic scriptures have described this event by the symbolic term *Hiranyaśarabhaḥ*, which has been discussed elaborately in this paper. — D.D.K.

XIV — SOCIAL AND ECONOMIC INSTITUTIONS

426. Agarwal, D.K. & Shukla, Suresh Chandra :— *Washerman and Washing Materials in Ancient India.*
IJHS, XIX, No. 4, 1984, pp. 314-322.
See Under Sec. XI.

427. Banerji, Sures Chandra :— *Bengal and Bihar as Centres of Learning.*
Rm., XI-XV, 1979-83, pp. 51-60.

Bengal and Bihar were great centres of learning, particularly in medieval times. The part of Bengal, known as Gauda and that of Bihar, called Mithila, established a great reputation in this respect. That Gauda achieved distinct style of poetical composition, known as Gaudi Riti, has been referred to by ancient rhetoricians like Bhāmaha and Dandin in the seventh and eighth centuries. Bengal distinguished herself not only in poetry, but also in almost all the branches of Sanskrit literature. Bengal has left indelible impression in poetry, logic, tantra and drama. There were other fields too, in which Bengal's contribution is vast and varied. The poetical works of this province have been divided into eleven classes. This paper elucidates a large number of luminaries of Sanskrit and Bengal claims Gaudapāda, the teacher of the great Sāṅkarācārya. — D.D.K.

428. Chaubey, B.B. :— *The Institution of Sacrifice in Its Sociological Perspective.*

VII, XXII, Pts. 1-2, 1984, pp. 86-103.

The institution of sacrifice played a very important role in the socio-religious life of the people of India. From the study of the Vedic texts it becomes obvious that the entire life of Aryan people was revolving round the Yajna. The whole life of the individual, of the family, of the village, of the community, and of the nation seems to have centred round the sacrifice. In the beginning, the institution of sacrifice might have originated as a result of religious

feelings and emotion which man had developed towards the divinity. Yet after a long time it became a social organisation. The Rājasūya and the Aśvamedha sacrifices were solely performed by the kings where all officials and different people participated and the institution of sacrifice became a dynamic social organisation of the period influencing the entire Indian culture from Vedic period till-today. — D.D.K.

429. Ganguli, S. :— *Buddhism, Castes and Out Castes : A Sociological Perspective.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 220-233.

The fourfold social classes of Brāhmaṇas, Kṣatriya, Vaiśya and Śudra formed the original structure of Indian Society known as the Varṇa and the caste system refers to a social structure with a hierarchical order according to occupations. By the end of the Sūtra and Smṛti period, we find the caste phenomena in its extreme manifestation. The authoress studies in this paper the sociological impact of Buddhism on the caste system. — B.K.

430. Gopal, Lallanji :— *The Devalasmṛti—Its Authenticity and Date.*

Rm., XI-XV, 1979-83, pp. 165-178.

The manuscripts of *Devalasmṛti* are to be found in different parts of the country. For this purpose four old manuscripts in the possession of four scholars were coalesced and used. Manuscripts are reported from distant parts of the country and Nepal. One Ms in the Saraswati Bhavan Library of the Sampurnanand Sanskrit Library, Varanasi was copied in V.S. 1959. A.D. 1902. The *Prāyaścitta* section in *Dharmaśāstra Mahānibandha* has been taken from *Devalasmṛti*. Quotations from the *Devala-Smṛti* can be traced in the *Mitāksarā*, *Prāyaścittaviveka* and *Manavārtha dīpikā* etc. The text was written during Muslim invasions in the 8th century and the date has been fixed after A.D. 712 but before 1005 A.D. — D.D.K.

431. Gupta, Chitrarekha :— *Horse Trade in North India : Some Reflections on Socio-Economic Life.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 186-206.

Horse was an important item of foreign trade throughout

the long history of India and it had considerable bearing on the economic, politico-administrative and socio-religious life of the people. However, the common people had no reason to be interested in the animal, simply because of the fact that they neither found it around them, nor were they absolutely necessary for any of their productive purposes. The present paper shows that in spite of this limitation horse-trade also had bearing on different aspects of Indian culture and the common people were often affected, either directly or indirectly, by this trade in different phases of North Indian History. — B.K.

432. Rao, B.K. Gururaja :— *Socio-Economic Life in Protohistoric Karnataka.*

Rang, 1983, pp. 59-62.

The crucial period of the protohistoric period of Karnataka, corresponding the Iron Age, has remained more or less incognito. It is only in the recent decades that the archaeologists have started tackling this problem in earnestness. The limited evidence that has been gathered by them, leaves many gaps in our knowledge of the life of these people. Almost the whole of evidence is called from the remains found in such burials, and we know very little about the mosaic of the life style of these people. However, some of their living sites like Brahmagiri, Sanganaikal, Maski, Hallur etc. in Karnataka have helped us to formulate a provisional account of the socio-economic life of the people. But here again the study of these sites have been not exhaustive and much detailed investigation is yet a *desideratum*. The author has tried to bring into light the true picture of ancient history of Karnataka. — D.D.K.

433. Rocher Rosane :— *A Ghost-Author on Dharma : Sūta.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 245-246.

Laxmanshastri Joshi's *Dharmakosha* is the foremost source book for any student of *Dharmaśāstra*. But there are some deficiencies of the editions or manuscripts of texts on which it is based, and to record faulty readings they may contain. For example an author by the name of Suta is known only for one pronouncement on *strīdhana*. Laxmanshastri Joshi's note reveals that the text of Sūta is :-

Yaddattam duhituh patye striyameva etc. is quoted in only three texts on *dharma*, the *Dāyabhāga*, the *Vivādatāndava* and the *Vivādarnavasetu*. The author of the *Dāyabhāga* is not quoted, while in the *Vivādatāndava* the verse follows quotations from *Devala*, without mention of an author. It thus appears that Sūta's authorship of the verse rests exclusively on the evidence of the *Vivādarnavasetu*. This edition, published by the Śrī-venktesvara press in Bombay in 1888 on the evidence of a single Lahore MSS and the word *sūtasya* in it is a faulty reading. In fact the real word is *satvasya* or *Svattasya* as the author has given quotation from Jimūtavāhana's *Dāyabhāga*. The name of the Sūta may be safely erased from the list of authors on *dharma*. — D.D.K.

434. Samozvantsev, A.M. :— *Observations on the Composing of the Texts of The Arthaśāstra*.

Rm., XI-XV, 1979-83, pp. 355-364.

The research part of our paper 'About the comparative chronology of the *Manusmṛti* and the *Arthaśāstra*' is preceded by the brief account of the results of statistical analysis carried out by T. Traumann with the help of computer in order to solve the problem of the authorship, date etc. of the *Arthaśāstra*. He declares, on the basis of some words frequently used in it that books 3 and 7 are written by different authors. R. Morton Smith also forms the same opinion on the frequency test of particles, gerunds, absolutes etc. L. Sternbach arrives at the conclusion that no result can be drawn on the basis of mere linguistic peculiarities. The extant *Arthaśāstra* is the only one compendium of its kind of the *Arthaśāstra* schools and most probably it is the last. The monograph concludes with some cogent remarks of H. Scharfe. — D.D.K.

435. Sangave, Vilas :— *Status of Woman in Jaina Society*.

JJVB, X, No. 2, 1984, pp. 54-58.

In ancient times almost in all patriarchal societies the birth of a girl was an unwelcome event and this gave rise to practices like the female infanticide and neglect of female children. The custom of infanticide of girls crept into some sections of Hindu Society during the medieval period and the time of the advent of

the British rule in India the evil custom was confined to a microscopic minority in Hindu Society. The Jaina philosophy do not expect that female infanticide might have been practiced in Jaina Society at any time. The female children also were not neglected even though they might have been regarded as a burden on the family. Women in the Jaina Society received high education and many women used to enter teaching profession and remained unmarried throughout the life in order to carry on their spiritual experiments unhampered. Kanti, an operator and a poet was one of the gems that adorned the court of Hoysala King Balla I (A.D. 1100-1106). Ladies in the Jaina Society are regarded as the keynote of the arch of the happiness of the home. In the domestic sphere she wields all powers and is regarded as the presiding mistress of the house. Similar other privileges of the Jaina ladies have been discussed in this article. — D.D.K.

436. Singh, Hari Sahai :— *Institutions of Money Lending.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 109-124.

It discussed the importance of money lending, and role of institutions in money lending. State in ancient India was a major factor in the transactions of money lending. The state advanced loan to the tax-payer cultivators in the form of grain, cattle and money. Temples and village assemblies also functioned as effective institutions of money lending. Guilds which were independently run as private organisations of business and industry also resorted to money lending. All these acted as effective institutions of money-lending and depository activity and helped not only the individuals in their financial crisis but created huge funds for war, public welfare and industry. — M.R.G.

437. Sinha, Atul Kumar :— *Changing Denotations of the Term Vṛṣala*
— *A Case Study in Downward Social Mobility.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 257-276.

It examines critically the socio-economic and religious forces, which led to derogation in the meaning of the term *vṛṣala*. The defeated and the discarded poor gambler is compared to *vṛṣala*,

with a sympathetic touch. Upto the period of the *Srauta-sūtras*, the *vṛṣala* enjoyed a higher social status and were treated even as a substitute of a *Srautriya Brāhmaṇa*. But from the period of *Grhya* and *Dharmasūtras* down to the *Amara-kośa* this term became the synonym of *Sūdra*. — M.R.G.

438. Subbarayalu, Y. :— *The Place or Ur in the Economic and Social History of the Early Tamilnadu from A.D. 750 to 1350.*

Rang, 1983, pp. 171-178.

This paper makes an attempt to outline the nature of the village community of pre-Vijayanagar Tamil Nadu by analysing the inscriptions relating to the non-Brāhmaṇa-peasant-villages. The Brāhmaṇa-villages (*brahmadeyyas*) have been studied elaborately by many scholars. But the available literature on the *Ur*, the peasant-village, is very sketchy. The owner-cultivators of the peasant villages were denoted by the term *Kāniudaiyār* and the tenant cultivators by the *Ulu-Kudi*. Sometimes the term *Kudimakan* denoted both. Both these people were collectively known by the term *veṭṭāla*, who were occupying the topmost rung in the social hierarchy of the day. These landlords were the *urār* (corporate body) who in a group of neighbouring villages within a territorial unit called *nādu* formed the body *nāttār* which was influential in the local government sphere. The *ur* villages had become very prominent during Chōla rule. — D.D.K.

XV — VEDIC STUDIES

439. Bhargava, P.L. :— *The Deities of Rgveda VIII. 29. 10.*

Rm., XI-XV, 1979-83, pp. 61-64.

The hymn addressed to Viśvedevas in *Rgveda* is a collection of riddles. Each stanza of this hymn describes the characteristics of the deity and the name of the deity is left to be guessed. But the last stanza is attributed to the group of deities. Only in this stanza, the opinion about the deities differ. Sāyaṇa attributes it in the praise of Atris. Macdonell attributes it to Aṅgirasa. But the author of the paper opines that Atris and Aṅgirasa cannot be the deities in the praise of whom the stanza is attributed because Atris and Aṅgirasa constitute the families of priests and sages. The deities of this stanza are Maruts because the deities praised in this stanza are said to have the quality of singing, thought of a great chant and have caused the Sun to shine. These features are attributed to Maruts in *Rgveda*. — U.R.G.

440. Bhatnagar, M.S. :— *Atom from Veda to Date.*

IJHS, XIX, No. 4, 1984, pp. 323-328.

See Under Sec. XIII.

441. Bhattacharya, Ram Shankar :— *Prakṛtilaya in the Purāṇas:*

Pur., XXVI, No. 1, 1984, pp. 33-39.

Commenting on the 13th mantra of *Īśāvāṣya-upaniṣad* Śaṅkara-cārya refers to the Paurāṇikas on the *Prakṛtilaya*. It is one of the important topics discussed in the Yoga as well as in the Sāṃkhya philosophy. From Śaṅkara's remarks it appears that the Purāṇas including *Mahābhārata* contain elaborate descriptions of *Prakṛtilaya* and the descriptions were highly authoritative.

Prakṛtilaya is a state which is acquired by those yogins who practise acute *vairāgya* but fail to acquire discriminative discernment. On account of their ignorance about the nature of

the constituent principle, these yogins merge after their death into one or other of the eight *prakṛtis*. This topic has been discussed in detail concluding with the remarks that *Prakṛtilaya* falls under the field of *nirbija* form of concentration, and it has been described in the Purāṇas in a considerable number of passages. — D.D.K.

442. Bhattacharya, Ram Shankar :— *Does the Word Bhikṣu-sūtra in Pāṇini Mean the Brahma-sūtra.*

Rm., XI-XV, 1979-83, pp. 73-76.

Pāṇini mentions *Bhikṣu-sūtra* in his *sūtra-Pārāśarya Śitalibhyām bhikṣu-naṭa-sūtrayoh* (IV.3.110). Commentators and modern scholars are of different views on the nature of this *sūtra*. According to V.S. Agarwala, *Bhikṣu-sūtra* refers to *Brahma-sūtra* or *Vedānta-sūtra* which are ascribed to Vyāsa. Vyāsa is also, called Pārāśarya because he is the son of Parāśara. Some other scholars like A.B. Keith think that the word refers to the *sūtras* on Sāṃkhya by the Bhikṣu Pañcaśikha.

Here, the author Ram Shankar Bhattacharya expresses his own opinion that (i) the *Bhikṣu-sūtra* is a class name and not the name of any particular work; that (ii) the word refers to any work by ancient teachers that deals with the rules of conduct of bhikṣus i.e. persons of the fourth āśrama; that (iii) the extant *Brahma-sūtra* or any work of similar nature cannot be called *Bhikṣu-sūtra* and that (iv) the *sūtra* work of Pañcaśikha on Sāṃkhyan was not called *Bhikṣu-sūtra*.

He has refuted the two views mentioned above with arguments and then he has emphasised upon his own view that *Bhikṣu-sūtra* is a class name and it refers to all those ancient works that deal with the conduct of Bhikṣus.

In the end of the paper, inability has been shown to identify Pārāśarya mentioned by Pāṇini, because neither the Purāṇic references nor Brāhmaṇic references mention any such personality who is called Pārāśarya and is the author of *Bhikṣu-sūtras* as well. — V.R.

443. Chatterjee, Amita :— *Professor Daya Krishna on the Upanishads — A Discussion.*

JICPR, I, No. 2, 1984, pp. 137-140.

The *Upaniṣads* are held to form integral parts of the *Vedas* and have been the source of one of the most dominant orthodox systems of Indian philosophy. It has raised some fundamental issues directly related to the status of the *Upaniṣads* and their authority in the context of the Indian tradition. Some scholars distinguish between the major and minor *Upaniṣads*. The composition of the sectarian *Upaniṣads* bears witness to the fact that no one thought of the *Upaniṣads* in the same way as they thought of the *Vedas* and the former were not treated at par with the *Vedic Saṃhitās*, *Brāhmaṇas* and the *Āranyakas*. The number of the *Upaniṣads* is not certain. Some people claim that there were as many as 112 of these. Despite this 11 *Upaniṣads* have generally enjoyed the reputation of having originally formed part of the *Vedas*. Saṅkara commented on those *Upaniṣads* having non-dualistic philosophy. Similarly Rāmānuja commented on *Upaniṣads* as per his own views. The matter has been discussed in detail. — D.D.K.

444. Chaudhury, Usha :— *Vedic Mythical Symbol and the Science of Etymology.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 39-46.

States that the *Brāhmaṇas* had introduced the method of tracing the word to its root as to unfold the radical metaphor. Etymology makes one feel the breathing pulse of the word and the mental activity involved in naming of an object. Whereas *Brāhmaṇic* etymology takes one to the mythical idiom of the *Veda*, there the linguistic approach explains the mental process. *Nirukta* technique is little concerned with the words of common speech. They always concern themselves to *Vedic* words used by poets in (*mantras*) hymns flown out of divine ecstasy of seeric moment of vision. Adds that science of etymology leads one to discovery of the multi-level meanings of the *Vedic* mythical symbol. Discusses the views of Mammaṭa and Viśvanātha on etymological meanings.

Concludes that *Niruktaśāstra* is meant for the words

employed in the mythical poetry of the Veda. Same words if used in daily conversation, their meanings fall out the ambit of *Niruktaśāstra*. — N.K.S.

445. Dange, Sadashiv Ambadas :— *Two Wives of the Sun God.*

Rm., XI-XV, 1979-83, pp. 109-118.

The Vedic tradition records a myth about the god Vivasvat and his wife Saranyū. The oldest reference to this right is to be found in the *Rgveda* (X.17.2). Sāyaṇa identifies Saranyū with the dawn. Rgvedic version does not speak about the form of the mare in respect of Saranyū. The *Mahābhārata* mentions the mare form of Sañjñā in place of Saranyū, but does not mention the Savarnā. This myth is current in purānic records, more or less in the same fashion, but, there is an effort to be identified the wives of the Sun-god. — M.R.G.

446. Dass, Ayodhya Chandra :— *The Primary Meaning of Agni.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 1-11.

Some archaic old Vedic terms of Indo-Aryan origin are mostly found either in the form of a proper noun or of an adverb. The term *agni* is one of such problems. The term *agni* with the morpheme *-ag* (meaning to strive) is of Indo-European origin. The structural scheme of the words-*agra*, *agru-*, *agrū-*, *gnā* etc. mentioned in Yāskā's set of traditional derivations is analysed here. In Vedic literature the term *agni* fundamentally connotes 'the Fire-God' and very rarely 'the fire'. The author of this paper thinks that *agni* primarily conveyed the sense of "an agency" that helps in growing prosperity. — M.R.G.

447. Devasthali, G.V. :— *Mādhavānukramāṇi and its Contents.*

Rm., XI-XV, 1979-83, pp. 135-142.

Mādhavānukramāṇi (*Mā. Anu.*) and the *Rgvedānukramāṇi* (*Rg. Anu.*) are two separate and independent works, poles apart from each other in their concept, and even execution. In the *Upodghāta*, the author has given a brief account of the *Mā. Anu.* After the introductory portion, the author proceeds to make a statement about

the twelve parts into which he has divided his work, giving at the same time a brief idea of the contents of each of the twelve parts—the twelve *anukramanīs* : (1) *ākhyātānu*. (2) *nāmānu* (3) *nipātānu* (4) *gūḍhārthapada-gocarā anu* (5) *vibhaktyarthaprakāśini anu* (6) *svarto' rthasya nirṇayānu* (7) *samayānu* (8) *ārsi anu* (9) *chandōnu* (10) *devatānu* (11) *itihāsānu* and (12) *mantrārthānukramanī* respectively. — D.D.K.

448. Dogra, Shyamlal :— *Dr. Siddheshwar Varma on Vedic Usage.*

VIJ, XXII, Pts. 1-2, 1984, pp. 37-50.

See Under Sec. IX.

449. Findly, Ellison Banks :— *Jātavedas in the Rgveda : The God of Generations.*

ZDMG, CXXXI, No. 2, 1981, pp. 349-373.

This paper has examined the specific ritual configuration of Agni as he is named Jātavedas and the way in which he was a response to a specific longing in Vedic man. His total guardianship on behalf of man results in knowledge. The author expect the name Jātavedas to contain the essence of his nature. He has argued that *Jāta* is not an adjective but a noun. Jātavedas responds to the need for the assurance of familial continuity as it is based in an effective ritual. — M.R.G.

450. Frawley, David :— *Vedic Cosmology and the Supermind.*

Adv., XL, No. 4, 1983, pp. 55-64.

Vedic cosmology is very intricate and plastic for it was designed to reflect the real order of the worlds, which is a subtle harmonic structure than can be read variously. It reflects the true creative and musical order of the cosmos and not the mind's need to compartmentalize. A summary of the seven worlds is organised in three major ways. They can thus be reduced to the three lower worlds of ignorance and materiality and the fourth world of the Divine or the Self, as all four higher principles are essentially one and can be grasped as a single reality. They can be reduced even further to two worlds-matter or ignorance and Divine consciousness

or knowledge, in which case they are known as Heaven and Earth in the Veda. The Supermind is also regarded as threefold thus giving us nine worlds. Matter, Supermind and the Absolute can be referred to simply as Earth, Atmosphere and Heaven. In this system, the material worlds are the Body of God, the supermental the Life of God and the absolute the Mind of God.

These worlds in the Veda are represented by the various Heavens, Earths and Atmospheres. The highest world per se is generally the Sun-world, the realm of Sūrya, which is the divine world or the self creation. The various secondary Vedic gods and groups of gods are subordinate to the four main Vedic gods, according to where their primary association occurs. The author presented in detail about the solar principle-Indra, Agni and Soma. He discussed about the Body, Life and the Mind of God. The Supermental is the real causal world of knowledge. Bliss is also a causal principle. The Vedic view is more practical in an age of light in which a cosmic awareness is felt by man. — J.P.G.

451. Gonda, J. :— *Notes on the Ritual Use of R.V. 10.121.10.*

Rm., XI-XV, 1979-83, pp. 147-164.

One of the often neglected problems which concern the Vedic mantra collections as much as the Brāhmaṇa and Sūtra literature is that of the so-called applicability of the hymns, groups of stanzas, or individual stanzas quoted in the Brāhmaṇas and the ritual manuals. Translators and interpreters have often failed to study the function of the mantras in the texts in which they are quoted, to explain their occurrence in a definite context or to pay attention to the interpretation of the stanza and formulas and other information furnished by rituals to whom we owe the Brāhmaṇa and Sūtra literature. Some of the Rgvedic hymns are addressed to Prajāpati. The Prajāpati mantra was considered most suitable to consecrate oblations offered to this god appears from some places, wherein a series of oblations constituting an element of the agnyādheya ritual is prescribed as the consecratory text for the offering intended for him. Similarly other gods for different rituals and their method of giving oblations etc. has been elucidated in this article. — D.D.K.

452. Gonda, J. :— *Varcas.*

VIJ, XXII, Pts. 1-2, 1984, pp. 10-20.

Discussed the difficulties encountered by those who try to translate the religious terminology of the ancient Indians into English or other modern languages. Many translations are either imperfect or defective and lead a reader to substitute his own ideas for those that are really symbolized by the Vedic terms. The frequent word *varcas* is an interesting case in point. It was translated as 'splendour' or 'light' by (Eggeling) 'radiance' or 'glory' (Keith), 'lustre', 'vigour', 'energy' (Caland), 'esteem' (Geldner), 'honour' (Whitney), 'vital power, (Dumont) etc. and most of these translations are also found in our dictionaries. Interpretations supplied by ancient commentators Sāyana and Mahīdhara and others (e.g., *balā, tejas, dipti, anna, kānti*) — also do not fit in well in the context. The author has quoted different Vedas and *Kalpasūtra* where this word gives different meanings. Hence the paper concludes with the remarks that *varcas* is a power of energy, especially proper to the Sun which shines, is said to give it. *Ayus* and *ojas* also are its meanings. Different other meanings also have been discussed in this article. — D.D.K.

453. Gupta, R.C. :— *Mathematics of the Mahāvedi.*

VIJ, XXII, Pts. 1-2, 1984, pp. 1-9.

See Under Sec. XIII.

454. Haudry, J. :— *Un Croisement de Formules dans l'Athārvāveda*
(*A Cross Section of Mantras in Atharvaveda (AV. 10.2.22)*). (French).

JA, CCLXXI, Nos. 3-4, 1983, pp. 277-280.

Author shows a way to solve the problem of interpretation of a few difficult citations of Avesta by drawing relevant mantras from the *Atharvaveda* (10.2.22) which are of almost like charades, *kēna devān anu kṣiyati? brahma devān anu kṣiyati* etc.

The full details can be had from *Mélanges Benveniste*, 1975 referred to in the article. — N.D.G.

455. Jha, Ramakant :— *Sūtasamhitā men Mantrapāsanā* (Worship of Hymns in the Sūtasamhitā). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 19-32.

The word *mantra* means that which expels the fear of the world by concentration on the truth. *Manana* and *trāṇa* are the two attributes of *mantra*. Through *mantra*, one gets relief from the pains of the world and attains *Parama Śiva*. The *Pranava*, *Sāvitrī*, *Ātma* and *Sādakṣara* are the main potential mantras. *Sūtasamhitā* points out the nature, method of worship and merits of these mantras and gives prominence to *Siva* above all the deities.

The author has highlighted the *Pranava* mantra. According to *Amarakośa* the *pranava* and *oṁkāra* are synonyms. The sage Patañjali has declared the *Pranava* and *Oṁkāra* as the two names of the Almighty God. The *Sāvitrī* Mantra, The *Gāyatri* and the *Ātma* Mantra (*Haṁsa*) have been discussed in detail. — D.D.K.

456. Kashikar, C.G. :— *Vārāha Śrauta Sūtra 1.7 : Cāturmāsyāni*—
A Critical and Exegetical Study.

Rm., XI-XV, 1979-83, pp. 203-208.

The *Vārāha Śrautasūtra* belonging to the *Maitrāyaṇī* recension of *Kṛṣṇa Yajurveda* was published by Caland and Raghuvira (Lahore 1933). It was really a transcript of Ms. No. 680 in M.S. University Oriented Institute, Baroda. The author had procured another Ms. of the same *sūtra* text which exhibits a few better readings. The author of this article called the Ms. No. 680 as 'B' and the other Ms. as 'N'. He has presented a critical and exegetical study of *sūtra* in which emendations to *cāturmāsyāni* have been suggested. He has given variant readings of both the MSS and his comments. For example the last *sūtra* reads as : *saṁnamubhayoh karmaḥ*. 'N' reads *paśukarma* instead of *karma*. The 'N' reading is preferable. The topic concerned is the *Varuṇapraghāsaparvan* of the *Paśukacāturmāsyā-s*. So far as the rite of the *īśṭi* type is concerned the *sviṣṭakṛt* offering has already taken place and the subsequent rite of *Idā* is mentioned in the *sūtra* that succeeds. As far the rite of the animal, omentum has been offered, and the cutting of the organs accompanied by the Mantra-recitation is mentioned in the

immediately following *sūtra*. What remains in between is the cooking of the animal - organs, is to be understood by the present *sūtra*. — D.D.K.

457. Kawthekar, P.N. :— *The Panis in the Rgveda*.

Rm., XI-XV, 1979-83, pp. 215-220.

In the *Rgveda*, we find a remarkable dialogue of Saramā and Panis. Saramā was a woman who was deputed by Lord Indra to trace the cows stolen by Panis and kept hidden at the headquarters of Panis. Some scholars were of the opinion that Saramā belonged to the canine group of animals. Yāska depicted her as *devasuni* but Saunaka calls her as *dūtyaindri*. *Jaiminiya Brāhmaṇa* calls Saramā as *Brahma-vādini*. She has maintained the prestige and status of an ambassador while arguing with the Panis. The Panis treated her respectfully and offered to establish the pure relationship of a sister with her. They were ready to give some cows to Saramā with comforts, if she joined them and deserted Lord Indra. But she did not accept the bribe. Yāska has rightly mentioned that the Panis were traders. Sāyaṇa mentions them as people doing business and similar transactions. The philological changes in the word Panis into *Vāṇi* and *Vāṇik* are to be traced. The Panis introduced coins for the first time in that age. Their full introduction and international trade have been given in this monograph. — D.D.K.

458. Krishan Y. :— *Pūrvā Mīmāṁsā and the Doctrine of Karma*.

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 151-164.

The *apūrva* of Pūrvamīmāṁsā is a unique positive, unseen force which after being matured at an unknown period, causes the performer of the Vedic *Yajñas* to get the desired results. Thus *apūrva* is superior to god to whom a sacrifice is offered. Śabara introduced and skilfully used the term *apūrva* as a concept which proved itself as a saviour of Vedic *karmakānda* within the framework of the concept of *karma*. Other names of Pūrvā Mīmāṁsā are *Karma Mīmāṁsā* or *Yajñā Vidyā*. The term *karma* in the school of Mīmāṁsā is used in a technical sense, *Yajñā karma*, doctrine concerning the importance of the performance of the Vedic *Yajñas* or sacrifices. It deals with the correct interpretation and performance of the Vedic *Yajñas* as

contained in the *mantras* of the *Samhitā* and *Brāhmaṇas*. This distinguished it from *Uttara Mīmāṁsa* which deals with the philosophy of the *Vedas* as is contained in the *Upanisads*. — D.D.K.

459. Maan Singh :— *Yāska on Vedic Accent.*

JGJKSV, XL, Pts. 1-4, 1984, pp. 179-184.

For understanding the true sense of a word in a *mantra*, the know-row of the Vedic accent is important. *Yāska* in his *Nirukta* has clearly mentioned that a person ignorant of the meaning of a word cannot determine the accent as also the grammatical form of a word (*samskāra*). Here the author puts this maxim in reverse and explains the knowledge of accent alone, the grammatical formation of a word and the meaning. His treatment of *nipātas*- such as, *tva*, *cit*, *sama* etc., and the compound *indraśatruḥ* (*Rv.* 7.32.10) speak of his intimate knowledge of Vedic accent. — N.K.S.

460. Matha, S.R. :— *Jñānamālā of Nāgara Nārāyaṇa* — A Commentary on the *Kauśītaki-Upaniṣad*.

VUOJ, XXVI, Pts. 1-2, 1983, pp. 1-4.

Jñānamālā is an unpublished commentary on the *Kauśītaki Upaniṣad*, written by Nāgara Nārāyaṇa. A paper manuscript of this work is available with the Oriental Manuscripts Library, Baroda, written in Devanāgarī script. Another paper MSS of this work is available with BORI, Poona. In the colophon of his *Jñānamālā* the author states that he was a student of Ramendra Saraswati. The work is a metrical commentary on the fourth chapter of the *Kauśītaki-Upaniṣad*. It is a general exposition of the Upaniṣadic principles according to 'Advaita Vedānta'. The fourth chapter of the *Upaniṣad*, famous as *Balākividya* corresponds to II. I of the *Brhadāraṇyaka-Upaniṣad*. The discourse of Gargya Balaki and Ajātaśatru is found in both. The point, this chapter drives home at the closing of the *Upaniṣad* is that the pure consciousness and the consciousness which appears along with all experiences are to be discriminated from each other and the former alone is *brahman*. Nāgara Nārāyaṇa's commentary does not mention this episode. On the other hand he expresses the Upaniṣadic principles according to 'Advaita Vedānta'. He quotes many passages from the *Upaniṣads* like *Muṇḍaka*

Brhadāraṇyaka and *Chāndogya* and *Bhagavadgītā*. Nāgara Nārāyaṇa states that the mystic syllable *Om* is the real *brahman* in reality. He does not engage himself in giving the meaning of individual words nor does he sum up the import of the Upaniṣad as a whole. His exposition is lucid and the language is clear and straight forward. Description of both the Manuscripts (Baroda and Poona) has been appended to this article. — D.D.K.

461. Mehendale, M.A. :— Two Notes on *Yasna* 10.

Rm., XI-XV, 1979-83, pp. 261-263.

Zoroastrianism is one of the oldest religions of the world. Prophet Zarasthura is regarded as the founder of the religion and *Zendavesta*, or simply *Avesta*, as its basic text. The chapters of *Avesta*, specially of its first part known as *Yasna*, are called *gāthās*. These are taken as composed in the form of hymns by Zoroaster himself. *Yasna* 10.17 reads : *Vispe haoma upastaomi*— etc. Its rendering is : What is meant by the *haomas* held in captivity with chains is not clear. It is generally believed that Mairyā Jani is a roguish woman, who makes use of *haoma* for illegitimate purposes. But this can hardly be correct interpretation since Zarasthura is not likely to think of praising such *haomas*. Two suggestions are offered here to explain the above passage. *Rgveda* (*janayō*) refers to the (ten) fingers in relation to *Soma* while *Śātapātha Brāhmaṇa* means a finger hole in the middle (of the knot).

These are obvious signs of Vedic influences at many places in *Zendavesta*. — D.D.K.

462. Mehta, R.N. :— *Iṣṭapūrta Works in India*.

JOIB, XXXII, Nos. 3-4, 1983, pp. 207-215.

The *Vedas*, *Kalpasūtras*, *Dharmasūtras* and *Smṛti* literature have clear opinion that the life of a householder is of primary importance and is the support of all other *Āśramas*. The *Dharmasūtras* indicate the general duties of *ghasthas*. The duty of *ātithyasatkāra*, *pāñcamahāyajñas* and *dāna*, besides *śauca*, *santosa* etc. are essential for a householder and *dāna* finds a very important place in our texts. Enormous literature has grown up on *dāna* in which different *dānas* and their effects are given. There are three

aspects of *dāna*, viz. *yāga*, *homa* and *dāna*. *Yāga* is abandoning something that belongs to one, intending it for a deity and accompanying it with Vedic mantras, *homa* is throwing in fire something belonging to oneself over which one abandons one's ownership and which is intended for a deity, *dāna* consists in cessation of one's ownership and creating the ownership of another over that thing. There is another concept of *dāna* which develops the bipartite division of the phrase *istapūrta*. The *ista* is explained as the Vedic action of *yāga* and *homa*, while *pūrta* is noted as the construction of *vāpi*, *kūpa*, *tadāga*, *devatāyatana*, developing *annaksetra* or giving *anna*, construction of *ārāma*. *Pūrta* also includes the gifts made on eclipses, or on some other important *parvas* or on the 12th day of a month. Hemādri quotes Śaṅkha that nursing of ill constitutes *pūrta*. The words *ista* and *pūrta* occur in Vedic *Samhitās*, *Brāhmaṇas*, *Upaniṣads* and the *Purāṇas*. — D.D.K.

463. Mishra, Ramashankar :— *Tāntrika Vāngmaya* — *Kāla aura Racanā* - *Dharmitva*. (*Tantric Literature – An Analysis*). (Hindi).

Rm., XI-XV, 1979-83, pp. 541-548.

Traces of Tantric ideas are available in the *Vedas* and an enormous corpus of *Tāntrika Vāngmaya* is associated with the Trinity of Chief Hindu gods — *Brahmā*, *Viṣṇu* and *Śiva*. The *Agamas* are the sacred works of *Tāntrika-Vāngamaya*. These are *Yāmala*, *Dāmara*, *Uddāla*, *Kalpa*, *Kakṣapuṭi*, *Darpaṇa* etc. In a way, there have been only two sects in Hinduism, *Śaivism* and *Vaiśnavism*. *Śiva* as a god seems to be developed out of the Vedic god *Rudra*. He may be taken as very ancient pre-Āryan deity. *Kūrma Pūrana* gives a full description of Tantric literature and the genesis of Tantric faith. Besides this a large number of other *Purāṇas* and *Smṛtis* have discussed Tantric works. — D.D.K.

464. Modak, B.R. :— *The Atharva-Parīśistas Relating to Gifts*.

JKU, XXVIII, 1984, pp. 64-69.

Several ceremonies, based on the study of *Atharva Parīśistas* have been discussed here. Following *Atharva-Parīśistas* are related

to gifts — 1. The *Tiladhenu-vidhi* in which a cow, together with a calf, made of sesame is to be given away in the month of *Māgha*. The quantity of sesame used for preparing the cow-image is four *drona*-s and for a calf-image one *drona*. It is stated that this gift of a cow and calf-images should not be given away to a *Cārabhāṭa* (mercenary) and even to a *Purohita*. 2. These gifts are to be given to learned Brāhmaṇas and who are not one-eyed, disabled, suffering from leprosy. In this ceremony of *bhūmidāna* an image of the earth (*bhūmi*) is prepared and is given in charity to a Brāhmaṇa (priest) having recited over it the mantra, *nava divo devajanena*. 3. In the *tulāpuruṣa-vidhi* gold or some other substance equal in weight to the weight of the donor is given away to the Brāhmaṇas, at the time of an eclipse, or when a person is urged by faith. 4. *Ādityamandalaka* ceremony consists of presenting to the Brāhmaṇa a circular cake representing the Sun. It is made of wheat or barley flour. 5. In the *hiranya garbha-vidhi* the king is symbolically identified with the Sun. While performing this ceremony the king along with the priest has to get himself shaved and his nails pared. The next day under the *abhijit mūhurtā* a small circular pot, of navel size along with a lid made of gold was prepared. The *Purastāt homa* was performed and oblations were offered to the Sun. 6. *Hastiratha-vidhi* 7. the *Āśvaratha-dāna-vidhi* and the 8. *Gosahasra-vidhi* are the other ceremonies in which elephants yoked to the chariot, chariot drawn by horses and thousands of cows are given away as gifts to the priests and brāhmaṇas respectively. Almost, all these ceremonies mentioned above are in respect of a king or a rich person. Only some of them such as *tulāpuruṣa-vidhi* and *Āditya-mandalaka* are meant for a common man. The *Hastiratha* has only one wheel, which implies that it is only a symbolical chariot. — M.R.G.

465. Mone, Neelima N. :— *Study of AVS. 6.51.*

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 67-74.

Many hymns and verses of the *Atharvaveda* are observed to have been used variously, in several rites. Its ritual text, the *Kauśika-sūtra*, prescribes one and the same hymn or verse employed in more than one rites. In this paper the author has taken up for discussion

the hymn 6.51 in the *Śaunaka* recension of the *AV*. This hymn occurs also in the *Rgveda* and some *Śāṁhitās* of the *Yajurveda*. These are: the *Taittirīya* (TS), the *Vājasaneyī* (VS) and the *Maitrāyaṇī Śāṁhitā*. Also, it occurs in *Taittirīya Brāhmaṇa*. This hymn (AVS. 6.51) occurs at different places in different *Samhitas* of the *YV*. In the MS we find the three verses at different places. In these verses, different deities are invoked. *Soma* is described in the first verse, *Waters* in the second and *Varuna* is addressed in the third. The verses of the hymn are found in the *Paippalāda* recension of the *Atharvaveda* and also in other *Śāṁhitās* at various places. The author had made attempt to bring out the right interpretation of this hymn. — D.D.K.

466. Mukhopadhyay, Biswanath :— *In Quest of Immortality (A Vedic Outlook)*.

JGJKSV, XL, Pts. 1-4, 1984, pp. 125-130.

It is a common fact that death is the inevitable end of life. Desires are endless in man, the fulfilment of which never becomes possible by anyone as the death draws the curtain of life. Therefore, to become immortal is the long cherished desire of man. This is the reason the Vedic seers prayed for a life span of hundred years, for 'Heaven', the eternal land of pleasure, and for immortality. To them immortality meant attainment of longevity, avoidance of rebirth cycle and attainment of divine bliss. Concludes that the oblation of *Soma* and prayer to *Soma-God* and total dependence upon him for immortality remained the sole source throughout ages. — N.K.S.

467. Mukhopadhyay, Biswanath :— *Tvastr : The God Fervour and Lustre*.

VIJ, XXII, Pts. 1-2, 1984, pp. 25-28.

Tvastr, a deity occurs sixty five times in the *Rgveda* but no hymn has been ascribed to him, and scholars have different views regarding his identity. He has been identified as the Fire, the Sun, the Moon, and personification of the stern and frowning sky on the one hand and as the creator god, the divine artificer, and the All-fashioner *Viśvakarman*, etc. on the other. The question of the origin of the Universe was the most dominant and urgent one in the mind of the Vedic seers, and as a result we find in the *Rgveda*

creator gods like Prajāpati, Hiranyagarbha, Savitṛ, Dhātr̄ Tvaṣṭṛ and Viśvakarman etc. But the query reaches its highest mark in the *Nāsadiya* hymn (*RV* 10.129) of the *Rgveda*, where *tapas*, the fervour has been speculated as the starting point of creation and Tvaṣṭṛ has been considered as the presiding deity of *tapas*. Truly this primary position of Tvaṣṭṛ is unique in the creation of both mortals and immortals. This creator god, sometimes addressed as *Dhātā*, *Vidhātā*, etc. is an artificer, who fashioned the sky and the earth is Viśvakarman. — D.D.K.

468. Oguibene, Boris :— *Bāndhu Et Dāksīṇā Deux Termes Védiques Illustrant, Le Rapport Entre Le Signifiant Et Le Signifié (Bandhu and Daksinā - Two Vedic Terms Illustrating the Relation between the Indicator and the Indicated). (French).*

JA, CCLXXI, Nos. 3-4, 1983, pp. 263-275.

This note aims at the study of two terms of the *Rgveda* (*bāndhu* and *dakṣīṇā*) in the light of a common conceptual scheme. The first term has two series of meanings according to Louis Renou; one is concrete : 'parental relationship spiritual bond' and even 'origin', the other is more abstract : 'tie, connection', 'connecting and identifying relation.' The second term is knowingly a designation of the sacrificial fee in the Vedic sacrifice. It is shown that both series of meanings of the first term, if viewed in the framework of the early Vedic poetics, are more related to each other than usually admitted. The Vedic poets officiants had to indicate essential connections and inter-relations between various levels of their apprehension of the phenomena : this could be done as far as they are aware of their origins and the value of the words they employ to indicate the relations. It is also shown that this interpretation of *bāndhu* provides a basis for an explanation of the meaning of *dakṣīṇā*. The latter must mean actually the value of the poetic words in the sacrifice. Both the established/meaningful connections and the acquired values are peculiar ways of pointing at the relationship between the 'signifiant' and the 'signifié'. — Author.

469. Panda, Jayanti :— *Dadhica*

VIJ, XXII, Pts. 1-2, 1984, pp. 51-55.

See Under Sec. III.

470. Pathak, P.V. :— *Tectonic Upheavals in the Indus Region and Some R̄gvedic Hymns.*

ABORI, LXIV, Pts. 1-4, 1983, pp. 227-232.

See Under Sec.-I.

471. Rai, Ganga Sagar :— *Importance of the Sāmaveda.*

Pur., XXVI, No. 1, 1984, pp. 68-70.

In the *Gītā* (10.22) Lord Kṛṣṇa says that among the Vedas he is the *Sāmaveda*. Most of the authorities give priority to the *R̄gveda* and the *Yajurveda*. Sāyaṇācārya in his introduction to the commentary of the *R̄gveda* accepts the priority of the *R̄gveda* over the Vedas and he justifies for commenting first on the *Yajurveda* on the ground of the sacrificial utility of the *Yajurveda*.

Śrīdharsvāmin says that Lord Rudra destroys the world by the power of the *Sāmans*, and as such it is impure. *Gautama Smṛti* and *Manu Smṛti* also consider *Sāmaveda* as impure.

Vedāntadeśikācārya, a commentator of the Rāmānuja sect has amplified the statement of Rāmānuja and says that since the *Sāmaveda* is based on songs and has one thousand Śākhās, it is more important. Similarly a large number of experts and sacred books have followed Lord Kṛṣṇa's remarks and attach much importance to *Sāmaveda*. — D.D.K.

472. Ram Gopal :— *Vedic Terms Adhvāra and Yajñā.*

Rm., XI-XV, 1979-83, pp. 179-188.

The *Nighaṇṭu* and the later lexicons of Sanskrit enumerate *adhvāra* among the synonyms of *yajñā*; and accordingly almost all the ancient Indian commentators of the Vedas generally explain it

as *yajña*. Similarly most of the modern interpreters and translators of the Vedas treat both these terms as synonyms and indiscriminately render them as "sacrifice", or "offering", "rite" or "sacrificial act".

However, a minute and thorough examination of the Vedic passages containing these terms show unmistakably that the *ṛsis* do not regard *adhvāra* and *yajña* as synonyms and distinguish between their meanings. All the western scholars have interpreted these words in their own ways but without an fruitful result. This monograph solves the problem by real interpretation of both the terms. — D.D.K.

473. Sarkar, K.K. :— *Invocatory and Imprecatory Sections in Old Khmer Inscriptions.*

VII, XXII, Pts. 1-2, 1984, pp. 242-247.

One of the major sources of the early history of Cambodia is Old Khmer epigraphy. In addition to the epigraphic texts written in Sanskrit, we have several hundreds of inscriptions written in Old Khmer language, ranging in date from the seventh to the fourteenth century A.D. These records were meant for general mass of population, who had any acquaintance with Sanskrit, the language of the elite. These records contain descriptions of various endowments and detailed enumeration of the servants, slaves and various other objects offered to the temple by the reigning king and high dignitaries. From the end of the ninth century A.D. the invocatory verse of a large number of Sanskrit inscriptions begins with the expression *namassivāya*. Old Khmer inscriptions have auspicious expressions as their opening formulae, as for example, *Śrī siddhi svasti jaya*, *Śrī siddhi*, *siddhi svasti* and so on. The pronouncement of imprecation and benediction after making an endowment became a regular feature of all such religious activities and the Brahmanas and Ācāryas were instrumental in this act.

Different types of inscriptions have been furnished but gradually Sanskrit was replaced by the indigenous language which is now termed as Khmerization of Sanskrit in ancient Cambodia. — D.D.K.

474. Sharma, Suman :— *Aitareya Brāhmaṇa aura Āranyaka kā Sambandha* (Similarity between *Aitareya Brāhmaṇa* and *Āranyaka*). (Hindi).

JGJKSV, XXXVIII-XXXIX, 1982-83, pp. 139-146.

Comparison or similarity between the *Aitareya Brāhmaṇa* and the *Aitareya Āranyaka* is a classic on the difficult subject. It reveals deep and sound scholarship, practical insight and occult knowledge of the subject. Although both these works are by the same author i.e. *Aitareya Mahidāsa*, yet in his Introduction to *Aitareya Āranyaka* Keith had some doubt about it. He said, "It is not now possible to decide exactly why the *Aitareya Brāhmaṇa* does not deal with the Mahavrata rite". This doubt has been removed by the present author as he succeeds best in his exposition of the subject, because of his intimate knowledge of the several modes of esoteric worship revealed by the Brāhmaṇas and the Āranyakas on the evidence of the similarity of the contents and language of the *Aitareya Brāhmaṇa* and the *Aitareya Āranyaka* the traditional belief may be taken to be correct that the author of the *Aitareya Brāhmaṇa* and the first three Āranyakas of the latter is one and the same person. Keith's doubt, in this regard, is baseless. — D.D.K.

475. Sharma, Virendra :— *Swami Dayanand on RV IX. 113.*

VII, XXII, Pts. 1-2, 1984, pp. 118-137.

Swami Dayanand Saraswati (1824-1884 A.D.), embarked upon the task of writing commentaries on the Vedic *Samhitās* which, in his view, are of divine origin and, on that very account, the original ones. The commentaries by Rāvaṇa, Uvata, Sāyaṇa, Mahidhara and others, on the Vedas are contrary to the real meaning and the interpretation done by Englishmen, Germans and other Europeans in their respective languages and also the translations being made into the modern Indian languages, are full of erroneous import. Dayanand made a bold departure from all the views expressed by those commentators and discarded the worship of all the deities. He evidently stands on the solid ground to claim that as far as worship is concerned it is only the Supreme God who is invoked and supplicated in the Vedas by various names which are expressive

of His different qualities. It is the Supreme God, the Mahadeva, who is the sole object of worship in the Vedas. — D.D.K.

476. Smith, R. Morton :— *On the Text, Tradition and Meaning of the Katha Upanisad.*

Rm., XI-XV, 1979-83, pp. 393-426.

The text of the Upanisads has usually been taken to resemble the law of the Medes and Persians that altereth not. If so, Brahmanas, composing verses, did not know how to scan, or were such botchers that with a language of flexible word order, they could still not make good metre. The processes that make the *Śaunaka* and *Paippalāda* recensions of *Atharvaveda* so different, have also been at work on Upanisads, which can not be supposed to have been canonical immediately on composition. The author wants to throw light on the original text, meanings, and of the internal chronology of the *Katha Upanisad*. Śaṅkara's commentary involves frequent mistranslations and misinterpretations, not out of incompetence, but to establish his doctrines of Vedānta. — D.D.K.

477. Stephaie, W. Jamison :— *The Vedic Passive Optative and its Functional Equivalents : A Study in the Syntax of the Gerundive.*

JOAOS, CIV, No. 4, 1984, pp. 609-620.

See Under Sec. IX.

478. Thite, G.U. :— *Dictionaries of Vedic Ritual.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 223-229.

Attempts have been made to prepare ritual dictionaries of the Veda. A resume of these dictionaries and similar literature, their contributions and limitations have been given in this paper.

A Sanskrit treatise, explaining some technical terms in the Vedic ritual was composed by Nāgeśwara Śāstri Somana entitled *Srautapadārthanirvacanam*. It is based on the *Baudhāyana-Śrautasūtra*. The editor has given an alphabetical index of topics dealt with in the book. The entries are entirely connected with the ritual of *Yajurveda*.

L. Renou's *Vocabulaire du rituel Vedique* (Paris, 1954) deals

with *Śrauta* ritual only. *Āpastambha-Śrautasūtra* has an excellent translation into German by W. Caland. A dictionary of Vedic rituals was published by C.B. Sen (Delhi 1978). It includes the technical terms of the *Śrauta* ritual, and those of the *Gṛhya* ritual. In this dictionary, the entries appear to be those of nouns only. After each word, the root in that word is given in bracket. Even many nouns are not entered in this dictionary. The Bohtlingk-Roth's Sanskrit Waterbuch and Monier William's Sanskrit Dictionary are two important works but these do not fulfil the need of the Vedic rituals. The Vaidika Samāsādhanana Maṇḍala of Poona has published some volumes of the *Śrautakosha* (1958-1973). Each volume is published in Sanskrit and English. The English Section has translations of the *Śrautasūtras*, describing those rites detailed in the Sanskrit Section. M. Haug has translated *Aitareya Brāhmaṇa*. J. Eggeling in his translations of *Satapathabrahmaṇa*, has explained many ritual terms in his footnotes. — D.D.K.

479. Tiwari, Ananta Sharan :— *Sectarian Interpretation of the Veda*.

JGJKSV, XL, Pts. 1-4, 1984, pp. 95-112.

Uses historico scientific method in order to capture sectarian interpretation of the Veda. This situation has been brought to the forefront because of the time gap in between Samhitas and the schools of Vedic interpretations. The true meanings of Veda henceforth could not be understood through any individual existing method. For true meanings and balanced interpretation, it is essential to apply historico scientific method. Concludes that sectarian interpretation of ancient texts depicts a sort of zenith of devotionism on the part of the interpreter. But, deep observations, however, cross the borders of space and time. The present method makes the study of Vedic interpretations from historical point of view. — N.K.S.

480. Tiwari, Shashi :— *Atharvaveda Samhitā men Rāṣṭravīṣayaka Vicāra aura Rāṣṭriya Bhāvanā* (The Concept of Nation in Atharvaveda Samhitā). (Hindi).

JGJKSV, XL, Pts. 1-4, 1984, pp. 207-226.

See Under Sec. XI.

481. Tiwari, Shashi :—

Atharvaveda Saṁhitā men Paśupalana.
(The Cattle Breeding in the Atharvaveda Saṁhitā). (Hindi).

Rm., XI-XV, 1979-83, pp. 459-466.

See Under Sec. XI.

482. Tiwari, Shashi :— *Atharvavidika Nīti kā Vislesana (An Analysis of the Policy of Atharvaveda).* (Hindi).

SPRJ, VI, Pt. 1, 1983, pp. 147-162.

Atharvaveda is a compendium of Hindu ethics. It explains the generally recognised principle-beauty, truth and goodness. These are the ultimate ends of human beings. The *Atharvavedic* hymns reveal the requisite ingredients for attaining peace-and tranquility. Loving kindness towards fellow beings and animals, compassion, equanimity, good conduct, altruistic activities, etc. are the topics of *Atharvaveda* discussed here. — D.D.K.

483. Tomar, Vijendra Kumar :— *Prātiśākhyon ke Adhyayana kā Sarveksana (Analysis of the Study of Prātiśākhyas).* (Hindi).

MUSRJ, IX, Pt. 1, 1984, pp. 45-60.

See Under Sec. IX.

484. Varma, Vishnu Kant :— *Big Bang of Modern Cosmology Visulised in the Rigvedic Scripture (1).*

VUCJ, XXVI, Pts. 1-2, 1983, pp. 1-10.

See Under Sec. XIII.

485. Vyas, R.T. :— *Viṣṇu in the Vedic Literature.*

JOIB, XXXIII, Nos. 3-4, 1984, pp. 209-221.

The beginning of *Viṣṇu*-mythology in the *Rgveda* is marked by humbleness. The number of hymns attributed to *Viṣṇu* was meagre. *Viṣṇu* is praised in five hymns in the *Rgveda*. In several other hymns he is invoked with other duties. Macdonell, Muir, Keith and Dandekar have made him out to be a deity enjoying a subordinate position in the *Rgveda*.

Viṣṇu measured the terrestrial space with his three strides and pervaded the universe, making rooms for all the worlds to exist. His three strides are referred to often. His three steps are sometimes said to be for the benefit of Indra and they maintain fixed ordinances, help Viṣṇu to perceive established laws. Out of these three steps of Viṣṇu, the third step is described as the highest which is beyond the reach of ordinary perception. It is called *parama pada* or abode of Viṣṇu, and his three steps correspond to the three levels of existence, manifest, unmanifest and transcendental, and Viṣṇu is considered to be the real divinity which is considered as the ultimate goal of individual soul's journey. — D.D.K.

486. Yoga Maya :— *Rgveda men 'Go' Tattva ki Vyākhyā evam Vibhingga Artha* (Word 'Go' in *Rgveda* — Its Meaning and Analysis). (Hindi).

MUSRJ, IX, Pt. 2, 1984, pp. 1-22.

It stimulates and establishes a new frame work for further research. Every word has its own specific meaning but the word *go* (cow) is an exception. It occurs at 872 places in *Rgveda*. Different synonyms like *dhenu*, *usriyā*, *ābhā* etc. have been used for it. The word *go* not only represents the animal world, but it is an insignia of economic, religious and social history of India. The word *go* has many meanings, for example, the earth, fire, rays of the sun, the sky, the clouds, light, the speech, the water, the bull, cosmic waters etc. A large number of dictionaries, indexes, Vedic texts have been enumerated where the word *go* has been used for multifarious meanings and purposes. The author has blazed a trail which can serve as a guiding text in every research on semantics and similar other purposes. — D.D.K.

REVIEWS

THE RELIGION OF THE VEDA by Hermann Oldenberg, Pub. Motilal Banarsi Dass, Delhi, 1988, pp. xiii+359, Price Rs.250/- German scholars have been among the pioneers of Indological studies and their invaluable contributions in the field are well-known. Hermann Oldenberg was a contemporary of luminaries like Jacobi, Geldner, Hillebrandt, Wackernagel and Geiger among others. His interest was devoted to the study of Indian religions and it was Buddhism which received his attention to begin with. His book on the Buddha, first published in 1881 ran into more than a dozen editions and was translated into French, Russian and English. In the field of Vedic studies he has interalia written on the metres and textual history of the R̄gveda and translated the Ḡryasūtras and Vedic hymns for the "sacred books of the East". His "Die Religion des Veda (Vedic Religion)" was first published in German as early as in 1894. A revised edition appeared in 1916 of which we have this first English translation by Shridhar B. Shrotri.

In his Vedic studies Oldenberg's 'Religion of the Veda' is considered to be his magnum opus. The volume before us carries the Prefaces to the first and second editions by Oldenberg. Next appears the translator's Foreword. The contents include a detailed introduction to the study which is divided in four chapters. A summary of the author's views is presented in an epilogue captioned "In Retrospect". This is followed by the Translator's Note and the Index. The introduction discusses the sources including the Vedas, Brāhmaṇas and Sūtras and also presents the author's views on the Veda and the Avesta and on Indo-European and General comparison of religion. The first chapter covers the Vedic gods and demons in general. The second deals with individual gods such as Agni, Indra, Varuṇa, Mitra and others, the evil demons as well as the origin of

the world and the divine and moral worlds. The cult of sacrifice, magic, observances, festivals, prayer, priests and the like are treated in the third chapter. The last chapter deals with the dead, soul, heaven and hell, ghosts, fathers, funeral rites and animism. Each chapter is followed by references and copious notes, examining, endorsing or refuting recent views of other scholars wherever necessary.

The author has made use of Indo-European and Vedic linguistics ethnology and mythology in his exhaustive and penetrating study of Vedic religion and every page of his work bears the stamp of his deep erudition and vast study. Even where one differs with him his views command respect on account of his forceful reasoning of his work rank like those of Hellebrandt, Macdonell and Keith among others. This place it is always likely to retain.

While the students of Vedic religion and Mythology will be grateful to the house of Motilal Banarsi das for making this important work available to Indologists in English they are also beholden to Shri Shrotri who has very successfully accomplished the work of translating it from German.

The printing, paper and general get up of the volume leave nothing to be desired and the price is reasonable.

O.P. Bharadwaj

SATI : HISTORICAL AND PHENOMENOLOGICAL ESSAYS
by Arvind Sharma, et al, Pub. Motilal Banarsi das, Delhi, 1988,
pp. vii + 129, Price Rs. 75/- (Cloth) Rs. 45/- (Paper).

Sati is a collection of twelve essays published at different times in various research journals by three scholars. Arvind Sharma has

authored nine of these, Ajit Ray three and Alaka Hejib & Katherine Young jointly one.

The subject matter of each essay is clear from its title. They cover the 'Western Reactions on Sati,' 'Tradition of Indigenous Protest against Sati,' 'Analysis of the Reaction of Hindus and Non-Hindus to Sati,' 'Role of the Brāhmaṇas in the Commission of Sati,' 'Brāhmaṇa Widows and Sati,' 'Scriptural Sanction for Sati in Hinduism,' 'Identification of a New Form of Sati,' 'Comparison of the Attitudes of Raja Rammohan Ray and Bal Gangadhar Tilak to Sati,' 'Native Response to the Abolition of the Sati Rite,' 'Christian Missionary Participation in the Abolition of the Sati Rite,' 'Role of the Bhagavadgītā in the Abolition of Sati' and 'Sati as Widowhood and Yoga.'

The Collection carries a Foreword by M.N.Srinivas and a Preface by Arvind Sharma. Notes are given in a single series for all the essays at the end. Then comes the Bibliography followed by Sanskrit Index, Author Index and Subject Index.

Arvind Sharma has rightly observed that in a work of this kind some overlap even repetition is inevitable and what brings three pieces together is not that they speak with one voice or in a uniform manner but that they address the same subject. The study relies mainly on history and phenomenology and covers almost all aspects of the rite of Sati. One more essay dealing in detail with the causes that led to the rise of this rite would have completed the picture. The essays however are well researched and offer a wealth of facts and information to the reader.

Printing is flawless, get up attractive and the price reasonable.

O.P.Bharadwaj

ASTROLOGICAL KEY IN MAHĀBHĀRATA, Paule Lesner
 (Translated by David White) Pub. Motilal Banarsi Dass, Delhi,
 1988, pp. xvii + 240, Price Rs. 120/-.

The immortal work of Veda Vyāsa has been studied as a great Epic, as an allegory and even as a mythological poem. Astronomical and astrological references in it had been generally studied for fixing the date of the great war of the Kurus and Pāṇḍavas. Paule Lesner now presents an interpretation of the Epic on the basis of astrological symbolism. Originally written in French, this book has been translated into English by David White.

The author, a keen student of Western and Indian astrology sees in the Mahabharata-not 'The great Bharatas' as rendered by her (p. XV.n.i) but 'The great narrative of the war of the Bharatas - a massage intended to announce a change of astronomical eras, of which the initiator must have been aware at the time of its composition. She set herself the task of bringing to light those significant correspondences that existed between the heavenly bodies and the epic characters who represent the manifestation, on Earth, of divine or negative forces. This task has been accomplished in thirty one chapters of which the first five are devoted to the author's methodology, next twenty five to the study of the events in the story and the last to conclusion. The contents are preceded by a chart showing the rāśis and naksatras and three tables, first giving the origin of the Bharatas, second showing the genealogy of the Bharatas and the Matsyas and the third presenting the lineage of the Pāṇḍavas allies and Kauravas allies. Then we have the author's Foreword after a note on transliteration. In the end there is a Glossary and the usual Bibliography and Index.

According to the author the name of nearly every character of the Mbh. has astronomical connotations, often in relation to the naks̄tras. Some, like Vyāsa, Vaiśampāyana, Lomaharṣana, Ugraśravas and Parāśara, bear the names of reputed astronomers. The history of the war of the Bharatas served as the medium for communicating a prediction of an epochal change that was to occur in the near future.

Much ingenuity and hard work has gone into the preparation of this book and there is no doubt that all students of the Great Epic, particularly those having some knowledge of astronomy and astrology, will find it interesting.

Printing, binding and general get up are good and the price is reasonable.

O.P. Bharadwaj

ASTĀDHYĀYĪ OF PĀNINI (Roman transliteration and English translation) by S.M. Katre, Pub. Motilal Banarsi Dass, Delhi, 1989, pp. xlvi + 1334, Price Rs. 400/-.

Pāṇini's unique grammar of Sanskrit language, the *Aṣṭādhyaśī*, has occupied the premier position in the history of linguistic texts for the last more than two thousand and five hundred years. Prof. Sumitra M. Katre, the renowned philologist, felt the need for an edition of this great exegetical work which should give the text of the sutras as well as illustrative material in transliteration in the interest of those who are not primarily interested in Sanskrit language and Literature, but mainly concerned with it in relation to their work in linguistics. The result is this work which has been hailed as "an indispensable tool, not only for the Indianist and the Indo-Europeanist, but also for the general linguist, more interested in formal grammatical theory".

The work was originally brought out in 1987 by the University of Texas under its Texas linguistics series with funds provided by a grant from Dr. E. Douglas Mitchell for Indo-European studies and by the University work-study programme. This Indian edition opens with abbreviations followed by A Note on the system of transliteration, Foreword by Winfred P. Lehmann, Preface, an elaborate introduction and the text and translation of the *Aṣṭādhyāyī* with notes. Then we have the Alphabetic Index of *Sūtras*, *Pāṇinīya Dhātupāṭha*, Alphabetic Index of verbal stems, verbal stems according to meanings, verbal stems with specific markers indicated in the *sūtras* and *gana-pāṭha*. There is a selected bibliography followed by a useful *Addenda et Corrigenda*.

Here is then a self-contained and handy volume with its eminently useful features for the linguist which however would not render the earlier translations redundant as far as the student of Sanskrit grammar is concerned. The following specimen of the translation of the sutra IV. 1. 173 will illustrate our point :

Trans : “साल्वावयव-प्रत्यग्रथ-कलकूट-अश्मकात्-इज्”

Katre : (The taddhita 76 affix 3.1.1) *iñ* is introduced (after 3.1.2. the nominal stems 1) designating division of *Sālva* 'Name of a locality' (*sālva-avayava*^o-) and (the nominal stems) *pratyagratha-Kalakūṭa* and *āśmaka* (denoting simultaneously names of regions and their rulers 68, ending in 1. 1.72 the sixth *sup* triplet to denote a descendant 92 or the ruler 174).

S.C. Vasu : The affix *iñ* comes in the sense of a descendant, after a word which denotes any subdivision of the country of *Sālva*; and after the words '*Pratyagratha*', '*Kalakūṭa*' and '*Āśmaka*' when these are names of countries and of *Ksatriya* tribes.

A student would find Vasu clearer and perhaps even more accurate but while considering these two translations we must remember the objective of Prof. Katre's work which is fulfilled by him most appropriately by adding relevancy information which comes as a boon to the linguists. The publishers deserve all credit for making this valuable work available in India at a price which come of be called excessive these days.

O.P. Bharadwaj

INKLUSIVISMUS : EINE INDISCHE DENKFORM
 [Inclusivism : An Indian Mode of Thought], ed. Gerhard Oberhammer. Pub. The De Nobili Research Society, Vienna, 1983. Pp. 113. Price not mentioned.

Paul Hacker (6-01-1913 to 18-03-1979), who was Professor of Indology successively at the Universities of Bonn and Munster, delivered a lecture at the University of Vienna on 13 October, 1977 under the title "Inklusivismus : eine indische Weise der geistigen Werbung und Auseinandersetzung". But he passed away before he could revise the text of the lecture and make it ready for the press. Since this lecture represents a central thesis of Paul Hacker's conception of Indian thought, it was published with slight additions by K. Rüping in the present volume which was brought out as a memorial edition to Hacker on his seventieth birthday. In this edition, Hacker's lecture (pp.11-28) was supplemented by two critical articles on Hacker's thesis, viz. "Inklusivismus und 'Toleranz' in Kontext der indo-europäischen Begegnung" [Inclusivism and Tolerance in the Context of Indo - European Encounter] by William Halbfass (pp. 29-60) and "Bemerkungen zum Inklusivismus -Begriff Paul Hackers [Remarks on Paul Hacker's Concept of Inclusivism] by Albert Wezler (61-92). Finally, there is an epilogue by the editor.

G. Oberhammer, under the title "Der Inklusivismus-Begriff p. Hackers. Versuch eines Nachwortes" [The Concept of Inclusivism of P. Hacker. An Attempt at an Epilogue] (pp. 93-113).

Hacker defines inclusivism in these words: Inclusivism is when one declares that a central concept of an alien religious or ideological group is identical with some or other concept of one's own group. Inclusivism often brings with it the assertion, whether explicit or implied, that the alien thought, which is declared as identical with one's own thought, is somehow or other subordinate or inferior to one's own philosophy. Furthermore, no logical evidence or justification is produced to show how the alien thought is identical with one's own thought.

Hacker maintains that this inclusivism is one of the fundamental modes of Indian (i.e. Hindu) thought and that it was one of the basic modes through which Hindus came to terms with what was alien. He seeks to elucidate this thesis with a number of examples. "Such examples can be found," says he, "through-out history, starting from the later hymns of the RV, up to the present time, in the English writings of the Neo-Hindus (i.e. Radhakrishnan et al). One does not polemicise directly against the other group's viewpoint. On the contrary, one recognises the important idea or ideas, and then declares that this idea or ideas occur also in one's own Weltanschauung."

Hacker goes on to say that inclusivism is a means by which an inferior or weaker group, which is still in the process of development, seeks to attain legitimacy by appropriating concepts of a stronger or more influential group. He is of the view that what Neo-Hindus praise as tolerance in Hinduism is in fact nothing but inclusivism.

Hacker presents a number of cases to exemplify inclusivism. In the *Upaniṣads*, says he, there are many different schools of thought, each trying to subordinate the others and thus the thought process of inclusivism came into being. It reached the classical form already in the *Bhagavadgītā* (7. 20-23; 9.23), where Krṣṇa seeks to subsume all other forms of worship under his own worship.

Among the *Purāṇas*, the Śivaite *Purāṇas* often exhibit strong tendencies of inclusivism. It is striking that Śivaism is the weaker and inferior religion. As against this, Viṣṇuism is neither inclusivistic nor tolerant. The best example in this connection is the Prahlāda legend, which is clearly a Viṣṇuite legend. In the Śivaite *Purāṇas* this has been converted into a Śaiva legend, not by changing the story, but by adding an epilogue to it. When Nṛsiṁha gets into an uncontrollable rage, the gods could not pacify him and so they seek Śiva's help. Śiva assumes the shape of the mythical animal Śarabha, more awesome than Nṛsiṁha, swoops down on Nṛsiṁha, carries him into the sky and swallows him. This is a drastic case of inclusivism.

On the other hand, the Viṣṇuism of the *Pañcarātra* is the weaker party and propounds the unity of its godhood with all other gods. Why is it weak? Because it does not follow the Vedic rites and therefore other Brāhmaṇical schools are suspicious about it.

Hacker does not make any attempt to establish, on the basis social, political, geographical factors, that at certain points of time and space, Śivaism or the *Pañcarātra* Viṣṇuism was the weaker party and therefore had to resort to inclusivism. He merely says that given the nature of Indian historical records one can only prove the "probability" of inclusivism. But this probability can be made a certainty by extrapolating the case of the Neo-Hinduism, for the best

example of inclusivism is Vivekananda's concept of "unity of all religions".

Hacker notes that Vivekananda adapted the radical monistic Vedāntism to the modern times and wished to lead the Hindus out of their inferiority complex and make them conscious and proud of their culture and religion. He believed that the monistic Vedāntism is ideally suited for this purpose. According to this philosophy, all religious observances and worships, all concepts of God are of course useful but only as preliminary steps on the path of the true knowledge.

This is led to the notion, according to Hacker, that all the religions practised in India -- indeed practised all over the world -- are just preliminary stages of the monistic Vedāntism. Because of this belief and also in order to strengthen the self-confidence of the Hindus, Vivekananda sent out to foreign countries missionaries of Hinduism who were in fact missionaries of the monistic Vedāntism. It is said that when they join the Rāmakrishṇa Mission, followers of other religions do not need to give up their own religions; they only have to subscribe to a couple of tenets like the following : all religions find their unity in the oneness of the Vedāntism. Needless to say that by subscribing to this tenet all other religions maintaining their individuality. This is a form of inclusivism which is outwardly friendly but is rather aggressive in actual fact.

Hacker goes on to say that there are many statements by Vivekananda and Radhakrishnan to the effect that they felt inferior towards the Englishmen, not in the political sense but in the case of the religion. This is strange because there was no coercion to become Christians. In fact the English administration was wary of Christian missionaries. Strangely enough such expression of inferiority complex was not evident towards Islam when the Muslims invaded

India first. No doubt the English occupation of India was impressive but so was also the Muslim occupation. Thus there was no visible threat from the Christianity.

Even so Vivekananda founded the Ramakrishna mission in imitation of Christian missions and his propaganda was also an imitation. Radhakrishnan adjusted himself to Europeans well but remained basically a neo-Hindu. All that he did was just to maintain Vivekananda's position or to smoothen it a little bit. His inferiority complex is evident in all his writings. He himself admitted that he suffered from inferiority complex in his youth. The generation after Radhakrishnan, however, is free of this complex. Inclusivism grows on the ground of frustration, of inferiority.

In his paper, William Halbfass explains how this concept of inclusivism developed in Hacker's thought process. We are informed that Hacker first used the expression "inclusivism" in 1957 in a paper on the "Religious Tolerance or Intolerance in Hinduism." Halbfass adds that Hacker does not write as a neutral researcher but as an active theologian. Therefore, his reaction against Vivekananda's and Radhakrishnan's idea of tolerance in Hinduism is all the more sharp.

Hacker distinguishes between practical tolerance and doctrinal tolerance. The former is when an individual tolerates members of other religions and does not mistreat them. Doctrinal tolerance, on the other hand, is to accept the validity of other religions. In the practical tolerance also there are again two categories : first when a king or a state shows tolerance towards different religious groups; the second is when an individual shows such a tolerance. This second variety may be called private tolerance. For Hacker, real tolerance is the doctrinal tolerance. Reviewing

Radhakrishnan's book in 1964, Hacker dismisses his notion of tolerance in Hinduism as politically expedient interpretation. It is actually inclusivism which the neo-Hindus misunderstand as tolerance.

Albrecht Wezler, in his critical "Remarks on Paul Hacker's Concept of Inclusivism", takes issue with several aspects of Hacker's thesis and argues that inclusivism is one of the many human traits to be found also outside Hinduism and is not exclusive to Hinduism.

Although one should be chary of summary judgements about the character and attitudes of any people, not only Hindus, there is no denying the fact that inclusivism is becoming an important constituent of the Hindu thought today. One sees every day assertions -- by people not necessarily uninformed -- that some invention or other of the technologically progressive West has been anticipated long ago in India. But to extrapolate this attitude backwards and assert that inclusivism has always been a fundamental attitude of Hindu thought is equally fallacious. In their supplementary articles, Professors Halbfass, Wezler and Oberhamer emphasise the various infirmities in Hackers' argumentation in projecting inclusivism as an exclusive and abiding attitude of Hinduism.

S.R.Sarma

YĀMUNĀCĀRYAS SAMVITSIDDHI, Kristische Edition, Übersetzung und Anmerkungen. Mit einem Rekonstruktionsversuch der Verlorenen Abschnitte [Yāmunācārya's Saṃvitsiddhi. Critical Edition, Translation and Notes. With an Attempt at the Reconstruction of the Lost Sections], by Roque Mesquita. (Österreichische Akademie der Wissenschaften. Philosophisch-Historische Klasse, Sitzungsberichte, 504. Band). Pub. Verlag der Österreichischen Akademie der Wissenschaften, Vienna, 1988,

pp. 199. Price not mentioned.

All the three works constituting Yāmunaśārya's Siddhitraya, viz. Ātmasiddhi, Brahmasiddhi and Samvitsiddhi, came down to us in a fragmentary form. While the concluding sections are lacking in all the three works, the opening parts are also missing in the Brahmasiddhi and Samvitsiddhi. In the Samvitsiddhi there are many lacunae in the middle as well. In the book under review, Prof. Roque Mesquita offers a critical edition of the Samvitsiddhi together with a German translation. The critical edition is based on seven manuscripts and six printed editions. Unlike the previously printed editions, this one provides for the first time full information on the various manuscripts of the Samvitsiddhi, shows the inter-relationship of the manuscripts through a stemma codicum (p. 19), and gives the variant readings from different manuscripts in the critical apparatus. This edition also corrects the wrong sequence attributed to two sections.

More important still, an attempt has been made here at reconstructing the lost sections. However, all the available manuscript material as also the printed editions appear to emanate from the same manuscript tradition; they exhibit little variation. Therefore, for the restoration of the missing sections, the editor had to adopt other means. In this connection, the Ātmasiddhi proves to be of great help, because both in the Ātmasiddhi and Samvitsiddhi Yāmuna attacks the same kind of opponents, who deny at Ātman in one text and the true perception of the reality (samvid) in the other. In both cases, Yāmuna's defense appears to be the same, with the same wording.

A second valuable source for the restoration in Rāmānuja's Śribhāṣya, where the Ātmasiddhi and Samvitsiddhi are cited

extensively. These testimonies are all the more valuable because Rāmānuja, who calls Yāmuna his paramaguru, was closer in time to Yāmuna. Valuable are also the citations in the works of Sundara-sūri and Venkatanātha.

The reconstruction is preceded by a systematic analysis of the received text, section by section and page by page (pp. 27-48), in order to determine the continuity or otherwise of the discourse and also to anticipate what the lacunae may have contained. In the text section entitled "reconstruction" (pp. 49-91) an attempt is made to determine the probable structure of the text.

This is followed by the restored Sanskrit text with critical apparatus (pp. 93-113), a lucid translation in German with detailed comments (pp. 115-166); index of verses (pp. 166-172); concordance of citations (pp. 173-185), index of Sanskrit technical terms (pp. 186-190), and a general index (pp. 191-194). A bibliography with abbreviations appears at the beginning of the work (pp. 7-12). This scholarly edition is prepared in an exemplary manner and should serve as a model for similar efforts in future.

Indian readers will be interested to know that the author of this valuable work, Prof. Dr. Roque Alvaro Claudio Mesquita, was born in Goa and educated at Goa, Rome and Vienna. At Vienna he earned his doctorate in 1971 with a thesis on *Das Problem der Gotteserkenntnis bei Yamunamuni* ("The Problem of the Realisation of God in the Writings of Yamunamuni"), and is now Professor at the Institute of Indology of the University of Vienna. Indian participants at the Eighth World Sanskrit Conference at Vienna in 1990 had the pleasure of meeting him as the very efficient and courteous Organising Secretary of the Conference.

S.R. Sarma

ERICH FRAUWALLNER, NACHGELASSENE WERKE, I : AUFSÄTZE, BEITRÄGE, SKIZZEN (Erich Frauwallner, *Literary Bequest, Vol. I: Articles, Contributions, Sketches*), ed. Ernst Steinkellner, Pub. Verlag der Österreichischen Akademie der Wissenschaften, Vienna, 1984, pp. 144, Price not mentioned.

Professor Erich Frauwallner (28-12-1898 to 5-07-1974) was for a long time Professor of Indology at the University of Vienna and is well known for his *Geschichte der indischen Philosophy*. The two volumes which came out of this monumental work (vol. 1: Salzburg 1953; vol. 2: Salzburg 1956) have been translated into English by V.M. Bedekar under the title *History of Indian Philosophy* (Delhi 1973, reprint : Delhi 1984). After Frauwallner's death, his pupil Professor Ernst Steinkellner was entrusted the task of administering the literary bequest of his master. The bequest contained a number of unpublished articles which were originally drafted as contributions to various books and symposia but have been left incomplete.

In the volume under review, Steinkellner brought out some of these unpublished writings, together with preliminary remarks of his own.¹ The articles included here are as follows : "Über den geschichtlichen Wert der alten Ceylonesischen Chroniken" [On the historical value of the ancient Ceylonese Chronicles] (pp. 7-34); "Der ursprüngliche Anfang der Vaiśeṣika-Sūtren" [The original Beginning of the Vaiśeṣika-Sūtras] (pp. 35-42); "Der Navyanyāyah" [The Navyanyāya] (pp. 43-56); "Der Navyanyāyah", ein Artikel für das "Wörterbuch der Philosophie" [The Navyanyāyah, an article contributed to the Dictionary of Philosophy] (pp. 57-62).

Frauwallner planned some more volumes of his history of Indian philosophy for which he drafted many sections. These drafts,

mainly concerned with linguistic philosophy, are included here under the heading "Geschichte der Indischen Philosophie, IV. Band - Nachgelassene Skizzen" [History of Indian Philosophy, Vol. IV - Bequeathed Sketches] (pp.63-134). The items discussed here are 1. Epistemology and Logic of the Classical Period; 2. Tantrayuktayah; 3. Theory of Language; 4. Mīmāṃsā; 5. Theory of Language of the Vṛttikāra; 6. Kumārila; 7. Dharmakīrti.

This book has now been capably translated into English by Dr. Jayendra Soni of the University of Marburg under the title Erich Frauwallner's Posthumous Essays, Adya Prakashan, New Delhi, 1994.

S.R.Sarma

TRANSZENDENZERFAHRUNG, VOLLZOGSHORIZONT DES HEILS. DAS PROBLEM IN INDISCHER UND CHRISTLICHER TRADITION. ARBEITSDOKUMENTATION EINES SYMPOSIUMS [The Transcendental Experience, Level of Experiencing Salvation. The Problem in Indian and Christian Traditions. Working Papers of a Symposium], ed. Gerhard Oberhammer. Pub. The De Nobili Research Library, Vienna, 1978, Pp. 253, Price not mentioned.

The Institute of Indology of the University of Vienna, in cooperation with the De Nobili Research Library, invited Indologists and Christian theologians to a symposium on "The Transcendental Experience" from 9 to 14 February, 1977. This is the second of such symposia involving a dialogue between Indologists and Christian Theologians. The first symposium, held in 1973, discussed the theme "Revelation as a Spiritual Reality from the viewpoints of Occidental-Christian and the Indian-Hindu traditions." The idea underlying the choice of the transcendental experience as the theme of the second

symposium has been that revelation can also be seen as a transcendental experience.

1.1 The volume contains twelve papers. The first is an introductory essay by Gerhard Oberhammer, the initiator of the symposium and the editor of the volume. This is followed by seven contribution of Indologists and four by Theologians. It is not possible to discuss each of these contributions in detail in this review. Only a brief outline of the deliberations will be given here.

1. The Indologists look at the transcendental experience from various aspects of Indian religions, viz. Hinduism, Buddhism and Islam. Gerhard Oberhammer discusses the notion of transcendence in Sāṃkhya Yoga, While J.C. Heesterman deals with the Vedic sacrifice and transcendence. T. Vetter presents Śankara's views on the experience of the inexperienceable. B. Bäumer writes on Abhinavagupta's view on the "Immediacy of the Ultimate Experience".

2. A. Roest Crolius discusses the "Islamic Transcendental Experience in the Indian Context" on the basis of the Majma'ul Bahrain of Dārā Shikūh and makes valuable comments on the interrelation between Sūfism and Bhakti. The next two contributions by L. Schmithausen and E. Steinkellner examine the transcendental experience from the Buddhist point of view.

3. From the Christian theological side, there are contributions on the transcendental experience from the viewpoint of Catholic Dogma by K. Rahner, as also from the viewpoint of German mysticism by A.M. Haas. Finally, P. Schoonenberg surveys the attempts by various modern Indian Christian thinkers to synthesize the two conceptions of God as found in the two paths based on Bhakti and Jñāna.

S.R.Sarma

THE VEDĀNTASŪTRA with the Śrībhāṣya of Rāmānujācārya, Volume one, translated into English by M.Rangacharya and M.B.Varadaraja Aiyangar, Pub.Munshi Ram Manohar Lal publishers,1988, pp. 342, Price Rs. 215/-.

This is the third edition of the first of the three Volumes of the Vedānta-Sūtras with the Śrībhāṣya of Rāmānujācārya translated into English by late M.Rangacharya and M.B. Varadaraja Aiyanagar. It was first published in 1899 by late Prof. M. Rangacharya himself. Its second edition was brought out by his illustrious son, late, M.R. Sampat Kumar. It contains English translation of Rāmānuja's commentary on the first thirty two Vedānta Sūtras arranged in the eleven adhikaraṇas which forms the first chapter of the Vedāntasūtras of Bādarāyaṇa. It also contains English translation of the two stanzas which were written by Rāmānuja in the beginning of his Śrībhāṣya in the fashion of the ancient Indian writers. The first stanza is in the praise of God wherein Rāmānuja lays particular stress on man's duty of love and devotion to God. In the second stanza he acknowledges his indebtedness to the early teachers of Vedānta.

Though it is only one of the three volumes in which the English translation of the complete Śrībhāṣya on Vedānta Sūtras was published, it is almost a complete book in itself as it presents almost all the Vedāntic concepts such as 'Brahman', Self, World, 'Mokṣa' as interpreted by Rāmānuja. The main question discussed here is the question of what constitutes the cause of the world. In answer to this question, Rāmānuja has maintained that the cause of the world is the omniscient and omnipotent God (Brahman) who is pure and abundantly full of auspicious qualities and who is the Supreme Soul of the Universe. He also establishes that Brahman as the creator, preserver and destroyer of the world can be known only from the scriptures and by no other means of proof and that this inquiry into

'Brahman' has necessarily to be conducted so that we may know how we are to worship Him and thereby attain Him and immortality. Quoting profusely from Upaniṣads, Bhagwadgītā and Viṣṇu Purāṇa in support of his interpretation of the Vedāntic concepts. Rāmānuja demonstrates that the intelligent Self and non-intelligent matter are distinct from each other and also distinct from Brahman, but both are essentially dependent upon Him and form His body. He has also emphasized that divine worship and divine grace can alone effect the freedom of the soul.

During the course of his discussion, Rāmānuja also mentions his opponents' view and on the basis of logic and the authority of the scriptures rejects them. The Mīmāṃsaka's theory that the purport of the Vedas is to give us the knowledge of 'Karma' and not the knowledge of 'Brahman', the Sāṃkhya theory of Prakṛti as the cause of the world, the Advaitin's theory of the attributeless Brahman and his theory of error or Māyā are mentioned and thoroughly criticized. The Naiyāyikas' and the Vaiśeṣikas' theory that God as the instrumental cause of the Universe proved by logic is also mentioned and criticized. This volume, thus, offers enough material for understanding Rāmānuja's theory of Vedānta, known as the theory of 'qualified monism' and also his criticism of the rival theories.

A detailed introduction in English summarizing Rāmānuja's Bhāṣya on the 32 sūtras given in the beginning and the two Indexes - one of quotations and the other of proper names and Sanskrit words given at the end have added the usefulness to this edition which is to be welcomed with gratitude by the scholarly world interested in Indian Philosophy and Indian Religion.

The translation-part of the Volume needs no comment as it has been done by the eminent scholar and its authenticity, clarity

and lucidity have already been seen by those who had read the book in its earlier two editions. However, with regard to its printing aspects, it is mentioned that though the printing is neat and clean and the binding is tidy and its cover is attractive, a few printing errors are there in main body of the book. Still, the publishers deserve our appreciation for having brought out this edition of the book which remained in great demand and was out of print for a long time.

B.L. Sharma

THE UPANIṢADIC ETYMOLOGIES by Maan Singh, Nirmal Publications, Shahdara, Delhi -110094, 1994, pp. 112, Price Rs. 100/-.

The book under review studies critically, for the first time, the etymologies contained in the principal Upaniṣads, viz. Īśa, Kena, Katha, Praśna, Mundaka, Māndūkya, Taittirīya, Aitareya, Chāndogya, Brhadāraṇyaka, Kausītaki and Śvetāśvatara. Every etymology has been subjected to a critical examination in the light of Indian etymological tradition flowing through the Vedic Saṃhitās, Brāhmaṇas, Āraṇyakas and Upaniṣads down to Yāśka's Nirūpta with parallels drawn from cognate languages of the Indo-European family. So as to trace a particular etymology to its source or the influence of such an etymology on later literature, the author has cited only parallel passages, with their translation into English in order to facilitate the common reader. The Introduction embodies the linguistic and phonetic laws underlying the edifice of the Upaniṣadic etymologies, deduced by the author after a careful scrutiny, though not expressly stated by the seers of the Upaniṣads. The three Indices furnish the lists of the words etymologized, phonetic etymologies (Saṃbāṇīvacanas) and semantic etymologies (arthānīvacanas). A select bibliography figures at the end.

The book is nicely printed and aesthetically got up. A scholarly contribution, it would interest students and scholars alike.

V.K. Varma

SUBANDHU by Maan Singh, Pub. Sahitya Akademi, Delhi, 1993, pp. 10+137. Price Rs. 35/-.

The book under review, published by the Sahitya Akademi, Delhi in its 'Makers of Indian literature' series, is designed to provide the student of literature and the general reader with a precise introduction to Subandhu (A.D. 385-465), the great prose writer who composed the *Vāsavadattā*. The edifice of the book is raised on eleven chapters. Chapter I acquaints the reader with various Subandhus known to Sanskrit literature. The subsequent chapters present a detailed study of Subandhu, the illustrious author of the prose romance called *Vāsavadattā*. Thus, Chapter II gives a biographical account of Subandhu assigning him to a period between A.D. 385-465 during the reigns of Gupta emperors Vikramāditya, Candragupta II (A.D. 374-413), Kumāragupta I (A.D. 414-455) and Skandagupta (A.D. 455-467); Chapter III offers a description of the *Vāsavadattā*; Chapter IV analyses Subandhu's art of plot construction; Chapter V treats of his art of narration; Chapter VI takes up his descriptive art for its subject; Chapter VII Studies his art of characterization; Chapter VIII discusses his delineation of sentiments (Rasas); Chapter IX descants upon his use of poetic figures (Alāṅkāras); Chapter X deals with his style and diction; and Chapter XI sheds light upon the society in his time. The book thus presents an exhaustive and thorough study of Subandhu with detailed references and annotations appended to every chapter and a select bibliography at the end.

The book is nicely printed, aesthetically got up and low priced. The author deserves our congratulations for this scholarly work.

V.K. Varma

GEOGRAPHY FROM ANCIENT INDIAN COINS AND SEALS by Parmanand Gupta, Concept Publishing Company, New Delhi, 1989, pp. XIX +262, Price Rs. 200/-.

The book under review embodies a study of the geographical data gleaned from the coins and seals belonging to the period from circa third century B.C. to mid-seventh century A.D. The legends on the ancient Indian coins and seals reveals very useful information pertaining to the historical geography. On the basis of the legends on the coins and seals of this period, the author has offered fairly large and vivid accounts of different territorial divisions, peoples, various autonomous city-states, tribes, oligarchical states, towns and villages, holy places and even mountains and rivers. The edifice of the book has been raised on five chapters: Chapter I discusses the peoples, countries and political divisions; Chapter II gives an account of various cities and towns; Chapter III treats the various holy places; Chapter IV describes various villages; and Chapter V deals with mountains and rivers.

The author has also harnessed the associated epigraphical and literary sources to determine their geographical locations and present their accounts. The book contains a select bibliography and useful index at the end.

The book would provide a profitable reading to all interested in ancient Indian geography.

Maan Singh

VEDA-LAKṢĀNA : VEDIC ANCILLARY LITERATURE : A DESCRIPTIVE BIBLIOGRAPHY : Compiled by K. Parameswara Aithal, Frantz Steiner Verlag, Stuttgart, 1991, pp. III + 725, Price: not mentioned.

This book under review seeks to provide a comprehensive list of all Vedic ancillary texts, termed in the south India the *Lakṣāna-grantha-s* and generally classified under *Vedāṅga* and including the *Prātiśākhya-s*, *Śikṣā-s*, *Anukramaṇī-s*, works on accentuation (*svara*) and on different forms of modified recitation (*vikṛti*), and various kinds of indexes, known so far through printed editions, manuscript catalogues of libraries and references in literature. These ancillary texts contain abundant valuable material for Vedic text-critical studies; and Pt. Aithal has done a great service to Vedic scholars by providing an up-to-date descriptive bibliography of such texts. The book has a foreword by A. Wezler and contains an elaborate and informative Introduction (pp. 1-20); a description of abbreviations with bibliographical notes including catalogues of manuscripts, catalogues of printed books, bibliographies and other works and abbreviations of libraries (pp. 21-58); a descriptive bibliography of Vedic ancillary texts with 1619 entries prepared on the basis of printed editions, manuscript catalogues and references in literature (pp. 59-681); and an Appendix embodying verse index (pp. 683-725). The compiler has left no stone unturned in making the bibliography of Vedic ancillary texts as up-to-date and informative as possible and deserves our appreciation. The handling of material is judicious and the book is aesthetically printed and got up.

One need not say that this book would prove tremendously useful to every student of Vedic ancillary literature and scholars in the field would cherish it as a precious possession.

Maan Singh

ŚRĪRĀMAKĪRTIMAHĀKĀVYAM by Satya Vrata Shastri,
 Moolamall Sachdev Foundation, Amarnath Sachdev
 Foundation, Bangkok, Thailand, April 1990, pp. xxvi + 530,
 Price: Rs. 425/-.

If there is any truly Asiatic epic, it is the Rāmāyana. The Rāmāyana has made very popular even outside India. Thus Burma, Malaya, Java, Bali, Thailand, Siam and China have all their Rāmāyana-s, sometimes more than one, in their respective languages. The versions of the Rāmāyana - story in these different Rāmāyana-s many times differ from the Indian original of Vālmīki in the introduction of new characters, new geographical locations and other minor innovations but the Kernal of the story and the names of the chief personages remain almost the same. In Thailand, the Rāmāyana is known as Rāmakien, a name derived from Sanskrit term Rāmakīrti. According to scholars like Phraya Anumanrajthon, the Rāmāyana-story as available in Thailand came not directly from India but from Indonesia about 900 years ago. Afterwards King Taksin of Thonburi (1767-1782 A.D.) wrote a poem on some parts of it in 2012 verses. King Rāma I (1782-1809 A.D.) compiled the most complete and comprehensive account of the Rāmakien in about 50,286 verses. King Rāma II (1809-1824 A.D.) gave a shorter version for theatrical performance in 14,300 verses. King Rāma IV wrote the Rāmāyana story in 1664 verses. Rāma VI (1910-1925) composed the Rāmāyana story in the form of dialogue and also traced in detail its origin and developments. Besides, there are folk versions of the Rāmāyana- story prevalent in the northern, north eastern and southern regions of Thailand. The Rāmakien of Thailand contains many stories and anecdotes which are not found in Vālmīki's Rāmāyana.

In the Śrīrāmakīrtimahākāvya, the book under review, Prof. Satya Vrata Shastri has redacted into Sanskrit verse the Rāmakien

as prevalent in Thailand. The poem consists of twenty-five cantos of varying length, containing 1175 verses, couched in different metres. Prof. Shastri has narrated in detail the incidents and episodes, typical of the Thai version, replete with supernatural element while condensing the already well known incidents and episodes in Vālmīki's Rāmāyaṇa. The Thai names of the principal characters have been Sanskritized according to Vālmīki. Thus, Totsarot is referred to as Daśaratha, Totsakan as Daśakanṭha, Lak as Lakṣmaṇa, Phrot as Bharata, Satrud as Śatruघna, Bibhek as Vibhīṣaṇa, Kumphakan as Kumbhakarna and so on. The names available only in the Thai version have been retained as such, viz. Macchānu, Benjākayī, Bīrakvanā, Malivaggabrahmā etc., though Suvarṇamacchā has been changed to Suvarṇamatsyā.

The poem betrays Prof. Shastri's mastery of Sanskrit prosody. He employs a variety of metres, viz. Indravajrā, Upajāti, Puṣpitāgrā, Trotaka, Mālinī, Drutavilambita, Anuṣṭubh, Mandākrāntā, Śikharīṇi, Bhujangaprayāta, Viyogini, Vasantatilakā, Svāgatā, Praharśinī and Vidyunmālā. The style and diction of the poem are lucid and perspicuous, decked with natural poetic figures and beautiful and cadent phraseology (see, for instance, XIII. 31: tārunyalāvanyavibhūṣitāṅgah; XII. 49: svedāmbujālajaṭitālak-ajālakālī). Usages like padyarūpaiḥ (I. 15), vamānanāyāḥ (V. 7), utkurute (XIV. 37) etc., hint at the author's command of the Sanskrit language. At one place, he follows Kālidāsa (Raghuvamśa, IX. 61 : tān pātayāmāsa papāta paścāt) in his phrase : Saṁpātayām bhūmitale babhūva (XIV. 62). One does not come across unnecessary display of Śāstrik erudition.

An English translation by Dr. Jiyalal Kamboj, Déptt. of Sanskrit, Hindu College, University of Delhi and the Thai translation by Dr. Chamlong Sarapadnukje, Silpakorn University, Bangkok are

also added to the Sanskrit text. Besides, the book contains sixteen plates of the Rāmakien scenes from various places of Thailand, which speak volumes of wide popularity of the Rāmāyana-story there in various art forms.

The book is exquisitely printed and got up. It has won Prof. Shastri the prestigious Vachaspati Award of the K.K.Birla Foundation for 1994.

Maan Singh

KAUHALA'S LILĀVAI-KAHĀ, translated by Prof. S.T.Nimkar,
Pub. by Prakrit Vidya Mandal, Ahmedabad, 1988, pp. 16+126,
Price Rs. 30/-.

It is really a great pleasure to go through the lucid English translation of LILĀVAI-KAHĀ written in prākrit. The romantic epic Lilāvai which was composed by Kavi Kauhala of 9th century A.D., in Mahārāṣṭri Prākrit contains 1333 verses. This excellent Prākrit poem was critically edited and published by late Prof. A.N. Upadhye, the great Indologist, in the 'Singhi Jain Granth-Mālā' series of Bhāratīya Vidyā Bhavan, Ahmedabad for the first time in 1949. For preparing his edition Prof. Nimkar has also gracefully followed the said Upadhye's edition with its critical apparatus and explanatory notes.

The present work contains a short introduction giving the details about the text, writer's introduction, the works of Kauhala and gist of story with critical appreciation of the work. All these aspects are of a high literary value.

Prof. Nimkar must be congratulated on this great service to Indology. I hope, this publication will prove very useful

to students and scholars alike.

D.C.Jain

ŚAKA-SĀKĀ by Parmeshwar Solanki, Pub. Janapatawar, P.B.6, Gangashahar Road, Bikaner - 334001, 1991 (Sam 2048), pp. 1-64, Price Rs. 35/-.

Śaka Śākā written by Dr. Parmeshwar Solanki brings certain rare facts about the science of 'Manvantaras' in India. He has taken into account various aspects of the science pertaining to the calculation of time. It actually deals with the various ages denominated by the rulers of various traditions and states. The first chapter deals with the description of 'Samvatsara Kālātmā' based upon the hymn of R̄gveda dedicated to it. The second chapter 'Tretāyuga in Kālaganānā' is based upon the authentic quotations from Vedas and Purāṇas. This too introduces us to writer's penetrating power of observation and deep study of Indological literature concerning the factors deciding time calculation. The third chapter headed as 'Pramparāgata Anuśruti' consists of various calculations concerning astronomical calculations. The fourth chapter 'Śaka Śabda ki Prācīnatā' provides a good index regarding the origin and introduction of this word. The fifth chapter provides a brief account of Kaniska the ruler of Peshawar, the son of God. The sixth chapter headed 'Kṣatrapa aura Mahakṣatrapa' is also sufficiently informative. The seventh chapter 'Samvatsara ke Rūpa men Śaka Śabda' deals with the justification of the word Śaka for Samvatsara.

The book has got two small annexures named 'Mahābhārata Tithi Nirṇaya' and 'Kālamāna Kuñjikā' bring various facts regarding the subjects in hand to light. In nutshell the booklet is a rare handy guide for the students of subject dealt with.

I. Sharma

AGRICULTURE AND ANIMAL HUSBANDRY IN THE VEDAS by N.M.Kansara, Pub. Dharm Hinduja International Centre of Indic Research, Delhi, 1995 (First Edition), pp. I-X + 283, Price Rs. 200/-.

Agriculture and Animal Husbandry in the Vedas comes out to be a unique attempt. This book is written by Dr. N.M. Kansara, published by Dharam Hinduja International Centre of Indic Research, Delhi. It is an attempt to realize the Institute's dream to take Vedic knowledge to every home and hearth. The writer has presented before the reader a brief but exhaustive account of agriculture and animal husbandry contained in Vedas. The book consists of eleven chapters. The first eight chapters deal with agriculture and the following two chapters present an account of animal husbandry, allied trades and crafts. The last chapter consists of Vedic solution to the problems faced by modern Indian agricultural and animal husbandry.

The monograph adds a new feather in the cap of the renowned scholar Dr. N.M. Kansara who has got as many as thirty books to his credit. He seems to have dived deep into the ocean of knowledge contained in *Samhitās* and taken out the most valuable pearls pertaining to the knowledge of agriculture and animal husbandry. The monograph presents before the reader a vivid, brief but exhaustive account of all aspects of agriculture and animal husbandry in Vedic age. He has successfully brought out the various fruitful points regarding importance of agriculture, land and division, water resources and irrigation, season and agriculture tillage implements and agricultural accessories, fertility, manuring, sowing and sequence of crops, protection of crops and crops cultivated during Vedic age. The chapter pertaining to animal husbandry provides an account of the prominent position occupied by the cows, the bulls and bullocks, buffaloes and horses, sheep and goats, pigs and other animals.

Various trades and crafts occupied by the people of Vedic age have also been taken into account.

The real significance of the book lies in providing an overall Vedic solution to the problems faced by the modern agriculture and animal husbandry. According to the writer the real problem is the shift in social values which has driven our society into a state of flux. In a nutshell the monograph proves to be a valuable contribution to the purpose of making the modern society aware of the Vedic wisdom in the field of agriculture and animal husbandry.

I. Sharma

YAJÑAPATI UPĀDHYĀYA'S TATTVA-CINTĀMANIPRABHĀ (ANUMĀNA KHANDAH) Ed. Gopikamohan Bhattacharya, Pub. Verlag der Österreichischen Akademie der Wissenschaften Wien, 1984, pp. 198, Price not mentioned.

With the advent ^{of} Gangesa Upadhyaya of Mithila (c. 1300-1360), there arises a new school, called Navya-nyaya in the history of Nyaya-philosophy. He wrote his magnum opus 'Tattva- cintamani' with a close subtle analytic thinking and a highly technical and specific language of avacchedya, avchedaka etc. which initiated a new linguistic style of writing not only in the Nyaya-philosophy, but also in the whole of Sanskrit literature, whether it is a work of philosophy, or grammar or poetics. This new style of writing was being considered by the writers as the most scientific, accurate and precise.

Pt. Gangesa Upadhyaya wrote only on the four pramanas, viz. pratyaksha, anumana, upamana and sabda, accepted by the Nyaya school of thought. Among the four pramanas, his discussion on anumana (inference) unusually attracted the philosophers of Mithila and Bengal. After 14th century A.D. a large number of commentaries and sub-commentaries were written on the anumana-khandah of

Tattva-cintāmaṇi and many independent works on śabda and anumāna were also written by the scholars of Bengal and Mithila, which became the home of Nyāya studies at that time.

Tattva-cintāmaṇi-prabhā is the earliest extant commentary of the anumāna-khandah of Tattva-cintāmaṇi. It has been critically edited and published for the first time by Prof. Gopikamohan Bhattacharya in 1984. He was a very learned neo-logician of India in modern times, whom destiny snatched away from the world at an early age. Tattva-cintāmaṇi-prabhā is not merely a formal commentary, but in addition to the Verbatim explanation of the text, it gives detailed observations of the author on every step. Sometimes he rejects the earlier interpretations of the commentators and sometimes he differs also from Gaṅgeśa. A study of the manuscript of the text shows that between Gaṅgeśa and Yajñapati, Navya-Nyāya developed to a considerable extent giving rise to new problems and concepts. Yajñapati's treatment, bringing out new problems on the text served as an impetus to the later writers. His views are cited almost in all later texts of Navya-nyāya.

Jayadeva alias Pakṣadhara Miśra (c.1430-1490) the author of Ālokah commentary on TC had his training under Yajñapati. But he, being a sharp critic of Yajñapati, challenged his views. Not only he but the two later commentators-Pragalbha and Vāsudeva (c.1430-1540) also found fault with him. After sometime, Yajñapati's son, Narahari, wrote a commentary on TC, called Dūṣnoddhārah to give a fitting reply to the charges levelled by Jayadeva against Yajñapati. Although Narahari was a pupil of Jayadeva but he did not hesitate to reject his own teacher. Simultaneously sometimes Narahari shows inconsistencies in the views of his father as well. Thus, it seems, that inspite of being very respectful towards his father, he was also very honest in his criticism.

As no other commentary on TC. is available before Yajñapati, the present edition of TC-prabhā holds the greatest importance in the field of Navya-Nyāya in modern times. It is based on a unique and rare manuscript of TC-prabhā, preserved in the Darbhanga Raj Library, Mithila (Bihar), India.

After presenting a general introduction of the book, the editor, Bhattacharya, has given a paragraphwise brief analysis of the text which will be ^{of} a great help to the reader. The text of the book has been written in Indo-Roman script in paragraphs in accordance with the Analysis. In the end of the book, two types of Index are added- one is the index of authors and works and the other is of 'subject'. In brief, the book is of immense value for the students of philosophy, specially of Navya-nyāya school.

V. Rani

JANAKAJĀNANDA — NĀTAKAM OF KALYA LAKṢMĪNRSIMHA, Ed.C. Lakṣmī Narasimha Moorty, Pub. Śrī Satya Sāi Institute of Higher Learning, Prashāntinilayam, 1992, pp. 53+89. Price Library Edition Rs. 100/-, Paper Back Rs. 70/-.

The book under review, Janakajānanda (the delight of Sītā) of Kalyā Lakṣmīnrsimha, composed between 1550 and 1578 A.D. is a printed form of the Ph.D. thesis submitted to Śrī Satya Sāi Institute of Higher learning, Prashāntinilayam (1990) by C.L. Moorty (editor), lecturer in the same Institute. Dr. Moorty has brought out this rare work (drama) to light which was hitherto unpublished and unknown even to indologists upto now. So, the editor deserves all appreciations for this welcomable contribution in the field of Indological Studies.

The present critical edition of Janakajānanda (JA) is based on three palmleaf manuscripts available in Mysore, two (numbered

2780-Telugu and 4630-*Nāgarī*) in Oriental Research Institute Manuscripts Library and remaining one (numbered 1420-Telugu) in the Library of Maharaja's Sanskrit College. Third Ms is more than 300 years old, as the editor claims. In this tough task the editor has followed the principles of the manuscriptology painfully.

JA is a unique drama with *Yuddhavīra* as its main sentiment. Dealing with the story of the *Uttarakānda*, of *Rāmāyana*, JA is the third work of its kind following the *Uttararāmacarita* of *Bhavabhūti* and *Kundamālā* of *Dīnīnāga*. The plot of the work is divided into five acts (āṅkas) containing 218 verses in all. Having the *Kuśa* as the hero, JA describes the revolt of the younger generation against the false prestige retained by the older one.

In the exhaustive and learned introduction, the editor has discussed the plot, characterisation, sentiments and dramatic irony etc. in a lucid style.

He has also produced a technical analysis giving the detailed account of sandhi-s (Junctures), *arthaprakṛti*-s (Means of the end) and *kāryāvasthā*-s (States of the Deed). In appendixes, he has listed the 62 quotable quotes (*Sūkti*-s), 15 parallel ideas being found in *Śākuntala*, *Raghuvamśa*, *Uttararāmacarita* etc., 24 metres and 218 verses scattered in the play.

The printing and the get up of the book is very nice.

S. K. Sharma

THE SANSKRITA RĀNGA, Annual, Ed. S.S. Janaki, Pub. The Sanskrit Rāngā Production, 84, Royapettah high Road, Madras - 600004, 1987, pp. 1-180, Price Rs. 40/-.

The Journal under review is the Silver Jubilee Volume prepared to celebrate Rāngā's achievements. K. Chandrasekharan, the President of Sanskrit Rāngā has written its Foreword. This journal aims at

embodying primarily the research activities and achievements of the Sanskrit Rāṅga.

Dr. Janaki deserves to be congratulated for endeavouring after later Dr. V. Raghavan, the former president of the Sanskrit Rāṅga, with the same spirit, for the progress of the Rāṅga. The present volume is a collection of twelve articles from well-known scholars from India and abroad. It represents penetrating examination of earlier play-Wrights such as Bhāsa. Some articles are fresh interpretations on the dramatic art. All the papers are in English while Dr. Janaki has presented Bhāsa's *Madhyamavyāyoga* in Tamil. All the articles are written on dramaturgists and dramaturgy. The utility and literary value of the work for the lovers of Sanskrit plays and their enactments can not be over emphasised.

It also carries a report on Rāṅga's activities and some book-reviews at the end. News and Notes of Indira Gandhi National Centre for arts and appreciations of Rāṅga's productions are very useful and informative.

The printing of the journal is almost free from typographical errors of which the staff must be congratulated.

M.R.Girdhar

JINARATNA'S *LILĀVATIŚĀRA*, Ed. H.C.Bhayani, Pub. L.D. Institute of Indology, Ahmedabad, 1983, pp. viii+58+443, Price Rs. 81/-.

The *Lilāvatisāra* (LS) of Jinaratna, composed in 1285 A.D. is a Sanskrit abridgement of Prakrit *Nirvāṇalilāvatīmahākahā* written by Jinesvara Sūri between 990 and 1052 A.D. which is not available to us at present. The book under review is a critical edition of the same title, which is based on solitary Ms belonging to the MSS

collections of the 'Khartār Gaccha Bhaṇḍār' at Jasalmer. The work contains twenty-one Chapters called Utsaha-s and 4975 verses in all.

L.S provides a code of conduct in which there should be no place for anger (krodha), violence (himsā), haughtiness (māna), falsehood (mr̥ṣāvāda), infatuation (moha), cupidity (lobha) etc. Consequence of addiction to sensual pleasure have also been expounded through the tales dealing with the life account of several persons extending over several births. So, it can be said that plot-structure, episodes and descriptions of L.S. have been influenced in few points by Kādambarī of Bāṇabhaṭṭa.

The learned editor has discussed the important points regarding the author and the source of the work in the exhaustive introduction. The description related to the style and literary qualitites as well as linguistic peculiarities is very much praiseworthy. In appendix, he has listed the lexicographically important words and expressions with their meanings.

The printing of the introduction is not good. The get-up of the book is also not nice. However, the present work is a welcomable contribution in the field of Jainology.

A. Sharma

THE METAPHYSIC OF EXPERIENCE IN ADVAITA
VEDĀNTA (A PHENOMENOLOGICAL APPROACH) by
Debarata Sinha, Pub. Motilal Banarsiās, 2nd Revised Edition,
Delhi, 1993, pp. 24+150, Price Rs. 70/-.

The mystique of religious experiences and the abstruse language attempting at a faithful presentation of the same, through the ages, have been in constant need of further comprehension and synthesis at the hands of philosophy and logic. What the Jñānakānda of the Vedic heritage anticipated and what the Upaniṣads

and their synthesiser the Brahmasūtras of Bādarāyana represented for the mystic and the philosopher, ultimately found a culmination in the great Śaṅkara with his unparalleled nondualistic logic and width and depth of profundity, notwithstanding his criticism by the Vaiṣṇava Vedāntins after the former had passed away. 'Cit' pure consciousness, the highest metaphysical postulate of Śaṅkara and the highest religious experience of that demand a close scrutiny in order to establish their nature, status and process keeping in view the pronouncement of Śaṅkara and his great followers in the tradition of Advaita and Neo-Advaita. The author of the work under review who in his own right is a champion of the analytic exposition of the Advaita, 'moving freely across the cognate areas of Indian and Western thought, aware of the parallels as much as the limits of comparison, brings certain perspective in contemporary thinking to bear upon a close look into the genuine insights of the doctrine. Neither a historical interpretation nor a mere textual study meant to be a hermeneutic interpretation..... in the language of present day philosophic thinking.'

The present publication is a revised edition of its earlier version published in 1965 under the title 'The Idealist Standpoint: A Study in the Vedantic Metaphysic of Experience' which was an abridged version of the D.Phil. thesis submitted to Calcutta University. Professor Sinha has brought the contemporary analytic trend of philosophising to bear upon the doctrinal moves of Advaita in the famous line of his predecessors K.C. Bhattacharya, Kalidas Bhattacharya and G. Mishra. The methodology known as phenomenology employed by Edmund Husserl, aims at a typical subjectively-oriented outlook which comes close to the Advaitic idealism and its Cit centric doctrine. The author has made a free use of this method in evaluating the relative relevance of the 'Experience' and its process.

The main work is divided into three parts -- One - the conception of Pure consciousness, Two-Vedantic phenomenology and Three-Beyond phenomenology : The Ontological Standpoint, preceded by two prefaces, one to the revised ed. and the other to the original ed. and an introduction. The epilogue-conclusion at the end is followed by a select bibliography and brief index. The epilogue following a cardinal chapter (VIII): Passage to being : Faith Approach, brings out the author's scholastic conviction : 'Rather than expressing a mere 'attitude to life' which could as well be non-cognitive in its principal thrust, Vedanta brings forward an essentially cognitive-or meta-cognitive as it proves to be in the long run-legitimation of the underlying value-drive. And the latter reflects totally the concern of life-practice at its deepest.'

The work is a product of deep scholarship and profound regard for tradition and modern philosophic insight. The documentation and get up considered, the work is a commendable one and the gems of analysis considered, the price is not at all glaring. Scholars and students of philosophy, religion mysticism will find the work extremely enlightening and provoking into further dimensions of modern understanding of Advaita Vedānta.

S.M. Mishra

**INFORMATION OF RESEARCH CONDUCTED/BEING CONDUCTED AT
DIFFERENT UNIVERSITIES/INSTITUTIONS IN INDIA.**
TITLES OF DOCTORAL THESES

Sr. No.	Title of the Thesis	Research Scholar	University	Year of Award
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I. ARCHAEOLOGY

Ph.D./D.Phil. (Degrees Awarded)

1.	Archaeology of Nāsik District from Stone Age to Yadava Period.	Sali Chetan Shankar	Marathwada	1992
2.	Urban Life in Ancient Mahārāshṭra - An Archaeological Survey.	Vardhave Sarojani Bhanudas	Marathwada	1992

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

3.	An Ethnoarchaeological Study of Pottery Manufacture in Kutch.	Archana Chokshi	M.S.U. Baroda
4.	Metalurgical Study of Copper Hoards and Copper Objects of Nagwada.	Rajan Sheshadri	M.S.U. Baroda
5.	Prehistoric & Palaeo-environmental Study of Dadar Valley.	Saji Thomas	M.S.U. Baroda

II. ARTS AND CRAFTS

Ph.D./D.Phil. (Degrees Awarded)

1.	Prāchīna Bhāratiya Vāstushāptyer Ālocanā (Beng).	Suresh Kumar Bandhopadhyay	R.B.U. Calcutta	1992
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2.	The Sun-icons of Gujarat : A Sculptural Viewpoint (upto 1300 A.D.).	Krishna P. Panchalī	Gujarat	1993
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Subjects on which Research is being Conducted
Ph.D./D.Phil.

3.	Ornaments, Dress and Hair-styles in the Paintings and Sculpture of Gujarat.	Mina Hasmukhlal Chavda	Gujarat	
4.	Aparājita-pṛcchā : A Sculptural View-point.	Vina Chandra- Kumar Kapoor	Gujarat	
5.	The Gurjara-Pratihāra Art of Rajasthan - A Study.	Ramesh Kumar	Kurukshtera	
6.	A Study of the Brāhmaṇical Cults and Associated Iconography (c.400 B.C. to A.D. 600).	Richa Sikri	Kurukshtera	
7.	Taittirīya Śākhāgata Svara-siddhānta evam Svarāṅkana Prakāra- Eka Samīkṣhātāmaka Adhyayana.	Budhī Ram Sharma	V.V.I. Hoshiarpur, Panjab	

III. EPICS AND PURĀNAS
Ph.D./D.Phil. (Degrees Awarded)

1.	Yama in Vedas and Purāṇas.	Kusum. P. Mesh	M.S.U. Baroda	1992
2.	Agnipurāṇer Mālyāṅkana.	Rabindra Nath Basak	R.B.U. Calcutta	1992
3.	Mārkandeya Purāṇa kā Adhyayana.	Munni Joshi	Kumaun	1992

4.	Dhṛtarāṣṭra kā Jīvana Darśana : Mahābhārata ke Sandarbha men.	Prajna Athaiya	Kumaun	1992
5.	Śāstriya Dṛṣṭyā Paurāṇi- kadrṣṭyācāgnipurāṇasaya Samīkṣātmakam Adhyayanam.	Ramesh Chandra Pant	Kumaun	1992
6.	Purāṇon men Sarasvatī Va Lakṣmī : Eka Adhyayana.	Suman Sharma	B.V. Rajasthan	1992
7.	The Adbhuta-Rāmāyaṇa : A Study.	Kalpana S. Upadhyaya	Gujarat	1993
8.	Gleansings from the Śrībhāṣya.	P. Sekar	Madras	1993
9.	Jinasenacharyakṛta Ādi- Purāṇa kā Sāhityika Adhyayana.	Krishan Dev	V.V.I. Hoshiarpur Panjab	1993

Subjects on which Research is being Conducted.

Ph.D./D.Phil.

10.	Devībhāgavatapurāṇa - A Study.	Hansa B. Bhatt	M.S.U. Baroda
11.	Itinerary of Pāṇḍavas during their Exile and the Religious Geography Connected with it.	Vibha G. Vegal	Bombay
12.	Ancient Indian Myths and Symbols in Pictorial Expression (as Seen from Sanskrit and Allied Literatures).	Vidya Vinak Kamat	Bombay
13.	Purāṇon men Śivaviṣayaka Smṛtiyon kā Anuśilana.	Sarita Bhargava	Jaipur
14.	Śrīmadbhāgavata kī Upalabdhā Tīkāon ke Anusāra Śrī Kṛṣṇa kā Svarūpa.	Y.D. Sharma	Jaipur

15.	Mahābhārata ke Vanaparva aura Kirātarjunīyam Mahā- kāvya ke Nīti Tattvōn kc Pariprckṣya mcn Tulanātāmaka Adh̄yayana.	Manoj Kumar Sharma	V.V.I. Hoshiarpur, Panjab
16.	A Critical Study of the Conflicts of Gods and Demons as Described in the Purāṇic Upākhyānas.	Anita Shrimali	M.S.U. Udaipur
17.	Mahābhārata men Naitika Mūlyā.	Mahendra Kumar Shrimali	M.S.U. Udaipur

IV. EPIGRAPHY AND NUMISMATICS

Ph.D./D.Phil. (Degrees Awarded)

1.	The Coins Prevalent in Ancient Gujarat : A Study.	Renu Lal	Gujarat	1992
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Subjects on which Research is being Conducted
Ph.D./D.Phil.

2.	The History and Inscriptions of the Soma Dynasty (From Beginning to the 8th Century).	Chandrikāsingh Chedisingh Singh	Gujarat	2.
3.	Sanskrit Inscriptions of Mewar-Critical Study.	Rachna Vyas	M.S.U. Udaipur	3.

V. GEOGRAPHY

Subjects on which Research is being Conducted
Ph.D./D.Phil.

1.	Rajasthan ke Tīrthon kā ²⁷⁴ Vivecanātāmaka Adh̄yayna.	Shalini Saxena	Jaipur	4.
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GEOGRAPHY, HISTORY & LAW, POLITY & ADM.

275

VI. HISTORY

Ph.D./D.Phil. (Degrees Awarded)

1. Aryan Culture in Assam.	Manatosh Chakraborti	R.B.U. Calcutta	1992
2. The Cultural History of Lower Kṛṣṇā Valley and its Contact with South East Asian Countries.	Ramachandran	R.B.U. Calcutta	1992
3. The Position of Women during the Vidya period 1000 A.D. to 1350 A.D.	Vijay Ganpatrao Babras	Marathwada	1993

VIII. LAW, POLITY AND ADMINISTRATION

Ph.D./D.Phil.(Degrees Awarded)

1. Judiciary in Ancient Indian Polity.	Meera Chakraverty	Bangalore	1992
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Subjects on which Research is being Conducted

Ph.D./D.Phil.

2. A Comparative Study of Rājādharma Based on the Mahābhārata, Manusmṛti & Arthashastra.	Geeta B. Pendse	Bombay	
3. Concept of Law and Administration with Respect to Kautilya's Arthashastra & Smṛti Literature.	R.S.Sundarrajan	Bombay	
4. Administration of Kautilya.	Ashok Mitra	Jadavpur	
5. Prācīna Bhārata Men Sainya-Vyavasthā (C 600 B.C. to A.D. 647),	Balbir Singh	Calcutta Kurukshestra	

6. The Concept of Kingship in the Rāmāyaṇa of Vālmīki and the Mahābhārata - A Comparative Study in Indian Socio-Political Philosophy. 7. LI

IX. LINGUISTICS AND GRAMMAR
Ph.D./D.Phil. (Degrees Awarded)

1.	Vaiyākaraṇa Siddhānta Parama-Laghu Mañjuśā ^{9.} kā Samikṣātmaka Adhyayana.	Om Parkash	Aligarh	1992
2.	Śākaṭāyana Vyākaraṇa kā ^{10.} Samālocanātmaka Adhyayana.	Bala Govind	R.D.U. Jabalpur	1992
3.	Prātiśākhyon evam Śikṣā- ^{11.} Granthon kā Bhāṣā ^{12.} Vaijñānīka Adhyayana.	Devi Dina Pandey	R.D.U. Jabalpur	1992
4.	Kṛdanta Aura Taddhita Prakaraṇon kā Adhyayana (Pāṇiniya Evaṁ ^{13.} Jinendra Vyākaraṇa ke Pariprekṣya men).	Bimla Devi	Kurukshestra	1992
5.	Pāṇiniya Aṣṭādhyāyī ke ^{14.} Taddhītāva Kṛdanta- Prakaraṇonkā Chāndravyā- karaṇa ke Sātha Tulanātmaka Adhyayana.	Dhanesh Mahley	Kurukshestra	1992
6.	The Concept of Time in ^{15.} Indian Grammatical Tradition.	Ganesh Panda	Poona	1992

7.	Pāṇiniya Vyākaraṇa- Sāstra men Śāstratva- Sampādaka Pribhāṣāon kā Samīkṣātmaka Adhyayana.	Duni Chand Sharma	Shimla	1992
8.	Kāśakṛtsna, Pāṇiniya Aura Kātantra Dhātupāṭhon kā Tulanātmaka Adhyayana.	Om Prakash Sharma	Kuruksheṭra	1993
9.	Nāgeśa Bhatta-Kṛta Manjūṣāon ke Sandarbha men Nipātartha-Vivecana.	Sarita	Kuruksheṭra	1993
10.	Kriyāsāra Ondu Vimarśātmaka Adhyayana (Kannada).	M.C. Shantamurthy	Mysore	1993
11.	Purushottam Deva Kṛta Bhāṣā Vṛtti kā Vivecanātmaka evaṁ ¹ Tulanātmaka Adhyayana.	Lekh Raj Sharma	V.V.I. Hoshiarpur, Panjab	1993
12.	A Study of Compounds in eighteen major Upaniṣads.	Kale Pushpa Ashok	Poona	1993
13.	Sanskrit Śabdāvalī kā Vijñāna-mūlaka Anuśīlana.	Sandhya Rani Sharma	R.V.U. Raipur	1993
14.	Sārasvata Vyākaraṇa kā Samīkṣātmaka Adhyayana.	Saraswati Prasad Sharma	Shimla	1993
15.	Sanskrit-mūlaka Canāli Bhāṣā : Eka Adhyayana.	Shyama Devi	Shimla	1993

Subjects on which Research is being Conducted
Ph.D./D.Phil.

16.	Pāṇiniya Bhoja- Vyākaraṇayoh Tulanātmakamadhyayanam.	Kishor Vaidya	M.S.U. Baroda	1.
17.	Kāśikā men Paṭhita Kārikāon kā Samīk- ṣātmaka Adhyayana.	Anupama	Kurukshetra	2.
18.	Aṣṭādhyāyī tathā Supadmavyākaraṇa men taddhita-pratyaya ; Eka Tulanātmaka Adhyayana.	Shyam Pal Sharma	Kurukshetra	3.
19.	Vaiyākaraṇasidhāntakau- mudigata Samāsasvaraprakarana : Eka Samīkṣātmaka Adhyayana.	Vidya Gupta	Kurukshetra	4.
20.	A Critical Study of Kātyāyana with Reference to his Vārtikas.	Naresh Kumar Batra	Panjab	5.
21.	Relation between Word and Meaning.	Sushama Mehendale	Poone	6.
22.	Mahābhārata ke Virāṭa, Udyoga even Bhiṣma- Parva ke Kriyārūpa : Eka Bhāṣika Adhyayana.	Dushyant Kumar	Shimla	7.
23.	Bhāṣa ke Kriyā-rūpa : Eka Bhāṣika Adhyayana.	Kuldeep Sharma	Shimla	8.
24.	Mahābhārata ke Śanti- Parva-gata Kriyārūpa : Eka Bhāṣika Adhyayana.	Lekha Raj	Shimla	9.
25.	Pāṇiniya Varṇa - Samāmnāya kā Bhāṣā- Tāttvika Adhyayana.	Pradeep Kumar	Shimla	10.

X. LITERATURE AND RHETORICS

Ph.D./D.Phil. (Degrees Awarded)

1.	Mahādeva Praṇīta Adbhuta-Darpaṇa Nāṭaka kā Samiksātmaka Adhyayana,	Arundhati Ojha	Allahabad	1992
2.	Kavivara Nilakanṭha Dikṣita ke Kāvyon kā Sāhityika Samālocana.	Hanuman Yadav	Allahabad	1992
3.	A Critical Study of Erotic and Farcical Plays in Sanskrit.	Jyoti Prabha Shrivastav	Allahabad	1992
4.	Yaśātilakacampū kī Sāhityika Samiksā.	Preeti Shrivastav	Allahabad	1992
5.	Vāgbhaṭṭālāmkāra kā Ālocanātmaka Adhyayana.	Ragini Tripathi	Allahabad	1992
6.	Viśvaguṇādarśa Campū kā Sāhityika Adhyayana.	Seema Agrawal	Allahabad	1992
7.	Kavivara Kṣemendra ke Upadeśaparākṣayam Hāsyā Upadeśaka Kāvyon kā Ālocanātmaka Adhyayana.	Shiv Kumar	Allahabad	1992
8.	Rājatarāṅgini : A Literary Study.	Gauri Chaudhary	Calcutta	1992
9.	Mahākavi Kālidāser Rājanaitika Cetanā (Beng.).	Amal Mazumdar	R.B.U. Calcutta	1992
10.	Concept of Poetry and its Classification in Indian Poetics.	Biswanath Mukherjee	R.B.U. Calcutta	1992
11.	The Abhijñāna - Śākuntala-Sañjivana- tippaṇī of Ghāṇaśyāma : A Critical Study.	Arun M. Bhatt	Gujarat	1992

12.	Acintyānanda and Harisambhava Mahākāvya : A Critical Study.	Rameshchandra J. Dave	Gujarat	1992
13.	The Vṛtta-rantnākara of Kedāranāth: A Critical Study.	Yogini K. Pandya	Gujarat	1992
14.	Īśvaravilāsa- Mahākāvya Samīkṣātmakam Adhyayanam.	Navin Chandra Belwal	Kumaun	1992
15.	Kāvya-Doṣon kā Smīkṣātmaka Adhyayana.	Pushpa Kala	Kumaun	1992
16.	Ācārya Hemacandrakṛta Kāvyanuśāsana kā Samīkṣātmaka Adhyayana.	Sneh Lata Sharma	Kumaun	1992
17.	Ācārya Cūḍāmaṇidīkṣita- Viracita Kāvya - Darpaṇa kā Vivecana.	Suneeta Joshi	Kumaun	1992
18.	Viddhasālabhanjikā of Rājāsekharā : A Study.	Pratima Sarangi	Kurukshestra	1992
19.	Prākṛta-muktaka Kāvya Vanjālāggam : Eka Adhyayana.	Alka Jain	Lucknow	1992
20.	Śrījinaplaganī Pranīta Sanat-Kumāracarita- Mahākāvya. Eka Adhyayana.	Asha Kumari Rastogi	Lucknow	1992
21.	Vaidika Vānmaya men Abhicāra kī Rūparekhā.	Asha Rani Bajpai	Lucknow	1992
22.	The Analytical Study of Nārāyaṇa Śāstri.	Geeta Paliwal	Lucknow	1992
23.	Mṛcchakaṭika men Kulīna tathā Avara Pātron kī Prākṛta kā Tulanātmaka Adhyayana.	Jyoti Shukla	Lucknow	1992

24.	Gathā Saptasati aura Āryasaptasati kā Tulanātmaka Adhyayana.	Kanak Lata Sharma	Lucknow	1992
25.	Rascvara Sampradāyagata SivaSiddhānta-Eka Adhyayana.	Mamta Tripathi	Lucknow	1992
26.	Mahākavi Sukumārakṛta Śrīkrṣṇa Vilāsa : Eka Samīkṣātmaka Adhyayana.	Meena Tiwari	Lucknow	1992
27.	Kavi Vaiyākarana Nilakantha Śukla kī Kṛtiyon kā Sampādana aura Samīkṣātmaka Anuśilana.	Nishi Sahu	Lucknow	1992
28.	Harṣavardhana ke Rūpaka- Sāhitya aura Prākṛta- Bhāṣā kī Drṣti se - Eka Samālocanātmaka Adhyayana.	Padma Singh	Lucknow	1992
29.	Vāk patirājakṛta Gaudavaho - Eka Samīkṣātmaka Adhyayana.	Pradipa Kumar	Lucknow	1992
30.	Kālidāsa kī Racanāon men Saṃskāron kā Vivecana.	Ranjana Shrivastava	Lucknow	1992
31.	Sattrahavin Śatābdī men Jaina Sandeśa Kāvya.	Ranjana Shrivastava	Lucknow	1992
32.	Kālidāsa Paryukta Prākṛtānśon kā Saundarya Sāstriya Adhyayana.	Rashmi Shrivastava	Lucknow	1992

33.	Devasūrikṛta Śāntināthacarita-Eka Ālocanātmaka Adhyayana.	Reeta Jhingran	Lucknow	1992	44
34.	Nilakantha Dīkṣita Pranita Nilakantha Nātaka - Eka Adhyayana.	Rekha Malviya	Lucknow	1992	45
35.	Veṅkatādhvarikṛta Lakṣmīsāhasram-Eka Samīkṣātmaka Adhyayana.	Renuka Mathur	Lucknow	1992	46
36.	Rasavivecana Kī Śaiva Vaiṣṇava Paramparāen.	Ruchi Sinha	Lucknow	1992	47
37.	Gaudiya Vaiṣṇava Ācārya kī Parampaṛā men Rūpagoswāmī aura unakī Bhaktirasāmṛta-Sindhu— Eka Adhyayana.	Seema Trivedi	Lucknow	1992	48
38.	Śivakathāmṛtam Mahākāvya-Eka Adhyayana.	Svapra Aggarwal	Lucknow	1992	49
39.	Vasumaṅgalanātaka of Perusuri-A Critical Edition and Study.	S. Rajalakshmi	Madras	1992	50
40.	Vishākadattana Mudrārākṣasa-Ondu Vimarsātmaka Adhyayana (Kannada).	Geetha M.	Mysore	1992	51
41.	Śūdrakana Mṛcchakaṭika- Ondu Vimarsātmaka Adhyayana (Kannada).	S Shivarajappa	Mysore	1992	52
42.	A Cultural Study of the Padma-Purāṇa (Padma- Carita) by Jainācārya Raviṣena.	Yoga Raj Sharma	V.V.I. Hoshiarpur, Panjab	1992	53
43.	A Critical Study of the Jaiminiya Srauta Literature.	Sucheta M. Paranjape	T.M.V. Pune	1992	54

44.	Acarya Buddhaghośa Pranīta Padya-Cūḍāmaṇi kā Sāṃskṛtika Adhyayana.	Mahesh Sharma	R.V.U. Raipur	1992
45.	Jaina Sanskrit Śhitya men Śrī-Kṛṣṇa-Chrita.	Sanskriti Ranwaka	B.V. Rajasthan	1992
46.	Kavi Jagannātha Pāṭhaka kā Vyaktitva evam Kṛtitva.	Archana Ravat	H.G.U. Sagar	1992
47.	Dr. Rājendra Miśra kā Vyaktitva evam Kṛtitva.	Devendra Guru	H.G.U. Sagar	1992
48.	Viśākhadattakṛta Mudrā- Rāksasa kā Nātya- Śāstriya Adhyayana.	Dhaman Singh Rajput	H.G.U. Sagar	1992
49.	Sanskrit Kāvya ke Vīkāsa men Bīsavin Śatī ke Jaina Maniṣyon kā Yogadāna.	Narendra Singh Rajput	H.G.U. Sagar	1992
50.	Unnisavin evam Bīsavin Śatābadī ke Sanskrit men Racita Kāvya-Śāstriya Granthon kā Samīkṣātmaka Adhyayana.	Ram Kumar Khampariya	H.G.U. Sagar	1992
51.	Viśveśvara Pāñdeya kṛta Rasa-Candrikā kā Kāvya-Śāstriya Adhyayana.	Sita Ram Dwivedi	H.G.U. Sagar	1992
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53.	Karpūra-Maṇjari kā Nātya-Śāstriya Adhyayana.	Kausalya Thakur	Shimla	1992
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55.	Bhavabhūti Viracita Rūpakon men Alamkāra- Yojanā.	Surendra Sharma	Shimla	1992
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57.	Historical Poems in Sanskrit Written by Women Poets of Andhra.	Mudigonda Bala	Aligarh	1993
58.	Mahātmā Gāndhi ke Jīwana-Carita Viṣayaka Sanskrit Kāvyon kā Smālokanātmaṅka Adhyayana.	Racana Mishra	Allahabad	1993
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67.	The Dramatic Art of Bhavabhūti.	Sasadhar Panda	R.B.U. Calcutta	1993

LITERATURE AND RHETORICS 285

68.	Vaidika Sāhitye Sāhityasamikṣā (Beng.).	Srikanta Misra	R.B.U., Calcutta	1993
69.	Critical Edition of the Pradipikā a Commentary by Dharmvijayagaṇī on Bhāravi's Kirātārjunīya.	Ambalal Motiram Prajapati	Gujarat	1993
70.	The Sudarīṣṇa-cariya : Editing and Study.	Saloni Natvarlal Joshi	Gujarat	1993
71.	The Sanskrit Dramatists of the Twentieth Century Gujarat (1901-1940).	Vasudev Vishnuprasad Pathak	Gujarat	1993
72.	Pt. Saśidharāśar- -māviracita Virataranḍinī: Eka Samikṣātmaka Adhyayana.	Kamlesh Kumari	Kurukshetra	1993
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79.	Bāla-Rāmāyaṇa-Eka Kāvya-Śāstriya Anuśilana.	Mathura Dass Sharma	V.V.I. Hoshiarpur, Panjab	1993
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90. Mahākavi Vāgbhātā krta Neminārāyaṇa Mahākāvya — Ālocanātmaka Parīśilana. Shyamanand Mishra M.S.U. Udaipur 1993

Subjects on which Research is being Conducted
PhD./D.Phil.

91. Origin & Development of Dvīśāhasra (Gurucharita).	Shruti D.Joshi	Baroda
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99. A Study of Sundarmiśra's Nātyapradīpa.	Sakti Roychoudhuri	Burdwan
100. Bhāgavater Satavaraji Dārśanika o Kāvyika Mūlyāñkana.	Shubhransu Datta	Burdwan
101. Plays Ascribed to Bhāsa.	Barnali Saha	Jadāvpur Calcutta

102.	Contributions of Women Poets to Sanskrit Literature with Particular Reference to Vijjakā's Kaumudimahotsava.	Debi Bhadra	Jadavpur Calcutta
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105.	The Commentaries of Tripurāri and Jagaddhara on Bhavabhūti's Mālatīmādava : A Critical and Comparative Study.	Fulkumar Bhalchandra Pandeya	Gujarat
106.	The Kādambarī (Uttarabhāgā) : A Critical Study (With Reference to its Pūrvabhāgā).	Jayantilal Shivabhai Makawana	Gujarat
107.	Murāri's Anargharāghava: A Critical Study.	Kailas Somabhai Patel	Gujarat
108.	A Critical Study of Candrāloka by the Ālāmkārīka Jayadeva.	Mukesh Kumar Rajnikant Pandya	Gujarat
109.	Bhojadeva's Sarasvatī Kāṇṭhābharaṇa- Vyākaraṇa (I-VII) : A Study.	Ramakishor Kedarnath Tripathi	Gujarat
110.	Kāvyālāmkāra-Kārikā of Dr. Reva Prasad Dvivedi- A Study.	Sanat Bhanuprasad Joshi	Gujarat
111.	Jayarathakṛta Haracarita- Cintāmanī kā Samikṣātmaka Adhyayana.	Anita Kumari Gupta	Jaipur
112.	Vaidika Vāṇmaya ke Pāścātya Adhyetā.	Arcana Bhargav	Jaipur

LITERATURE AND RHETORICS 289

113. Vārtikakārasya Kṛtitvam. Arun Kumar Jain Jaipur

114. Rādhā-Rahasya kā Pāthā-locana evam Samīkṣāna Viṣaya ke Adhyayana kā Itihāsa evam Mahattva. Hemalata Lahoti Jaipur

115. Mahārānā Kumbhakarṇa kṛta 'Rasa-Ratnakośa' Sampādana, Anuvāda evam Samīkṣā. Lata Sharma Jaipur

116. Vāgbhatālamakāra Jñāna-prayojikā-Vṛtti, Sampādana, Anuvāda evam Samīkṣāna. Monika Sharma Jaipur

117. Vedabhāsyakāra Pañdita Dharma-Deva Vidyā- Mārtanda : Vyaktitva evam Kṛtitva. Ram Singh Chauhan Jaipur

118. Aśavaghoṣa, Bhāṣa tathā Śūdraka ke Nāṭakon men Nāṭī. Sandip Kumar Arya Jaipur

119. Śrī Harikṛṣṇa Goswami— Vyaktitva evam Kṛtitva. Sarla Sharma Jaipur

120. Lekhaka-Muktāmaṇi— Vyākhyā evam Samīkṣātmaka Adhyayana. Shipra Parika Jaipur

121. Maharsi-Kulavaibhavam kā Pariśilana. Shyam Lal Sharma Jaipur

122. Kavi Pañcānana Pañdita Kunja Bihari Sharma— Kṛtitva-Samīkṣāna. S.R. Sharma Jaipur

123. Madhurāvijayam Samīkṣātmaka Adhyayana. Ushapati Tripathi Jaipur

124. Mahākavi Bhavabhūti kī Nāṭya Kṛtiyon men Jīvana-Mūlyā. Yada Ram Mina Jaipur

125.	Hermeneutics of Mahāvākyas.	V.L. Krishna- -moorthy	Madras
126.	Contribution of Nāgеш Bhatṭa towards Sanskrit Literature.	Vishnu Datt Sharma	Panjab
127.	Nāṭakiyatattvon ke Pariprekṣya men Swapna- Vāsavadattā aura Tāpasavatśājcaritam Nātakon kā Tulanātmaka Adhyayana.	Anuradha	V.V.I. Hoshiarpur Panjab
128.	Kṣhatrapati-Charit- Mahākāvye Kāvyatattva Vimarśaḥ.	Desh Raj Sankhyan	V.V.I. Hoshiarpur Panjab
129.	Vakrokti Sidhānta - Dṛṣṭyā Laghutrayyā - Samīkṣātmakam Adhyayanam.	Om Prakash Dimri	V.V. I. Hoshiarpur Panjab.
130.	Tatyabodhini Bālamano- -ramayoḥ Tulanātmakam Adhyayanam.	Trilochan Sharma	V.V.I. Hoshiarpur Panjab
131.	Rāshṭriya Chetnā ke Pariprekṣya men Kṣatrapati-Carita Mahākāvya kā Samīkṣātmaka Adhyayana.	Vir Bhartī Sood	V.V.I. Hoshiarpur Panjab
132.	Wit and Humour in Sanskrit Literature.	Sarbeshwar Panda	Poona
133.	Bharata Nātya Sāstra kā Sāmājika evam Sānskr̥tika Anuśilana.	Etwari Ram Khute	R.V.U. Raipur
134.	Purāṇagata Sūktiyon kā Viśleṣaṇātmaka Adhyayana.	Jhumak Lal Guha	R.V.U. Raipur

135. Ādhunika Sanskrit
Lekhikāon kī Sāhitya
Sādhanā : Sarveksaṇa
evam Samīkṣā - Upanyāsa
evam Kathā Sāhitya ke
Sandarbhā men. Vinita Gupta B.V.
Rajasthan

136. Bhāsa Viracita Pratimā
Nāṭaka - Eka
Samīkṣātmaka
Adhyayana. Anita Kumari Shimla

137. Abhirāja Dr. Rajendra
Miśra kṛta Jānaki
Jīvanam Mahākāvya kā
Samīkṣātmaka
Adhyayana. Gian Chand Shimla
Pathak

138. Mahārishi Vedavyāsakṛta
Mahābhārata ke
Nalopākhyānam kā
Samīkṣātmaka
Adhyayana. Krishna Shimla
Chandra

139. Ācārya Kuntaka kā
Vakroktisiddhānta
evam Kālidāsa kī Nātya
Kṛtiyon men unakā
Prayoga ; Eka
Samīkṣātmaka
Adhyayana. Mamtesh Lata Shimla

140. Pañditarāja Jagannātha
Pranīta Laghu Kāvyon
kā Samīkṣātmaka
Adhyayana. Rajesh Sharma Shimla

141. Kṣemendra Pranīta
Bṛhatkathāmañjari
kā Samīkṣātmaka
Adhyayana. Urmil Devi Shimla

142. Bhāsa Viracita Abhiṣeka Veena Kumari Shimla
 Nāṭaka : Eka
 Samikṣātmaka
 Adhyayana.

143. Modern Sanskrit Prose Mahendra M.S.U.
 Writing in Rajasthan. Prasad Udaipur

XI. MISCELLANEOUS
 Ph.D./D.Phil. (Degrees Awarded)

1. Pramukha Sanskrit Ramrupa Allahabad 1992
 Mahākāvyon men Yadav

Upalabdhā Deva-Stutiyon
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 Adhyayana.

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 Indian Tradition and its
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 Society.

5. ^{ta}Srauyāgesu Uktah
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 Mule

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 Sāhitya men Loka Jīvana, Udaipur

Subjects on which Research is being Conducted
 Ph.D./D.Phil.

7. Trade in Western India Sushmita Sen M.S.U.
 with Special Reference to
 Gujarat (3rd C.B.C. to 7th
 C.A.D.) Baroda

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10.	Vedic-Puranic Sources and Burmese Myth and Ritual.	Ram Newaj	Bombay
11.	Śrīmadbhagavad-Gītā men Pratipādita Sāmājika Dhārmika evam Nāstika Mūlyon kī Vivecanā.	Punam Mishra	R.D.U. Jabalpur
12.	Bhāratīya Saṃskṛti kā Asia ki Saṃskṛti para Prabhāva.	Chandra Mani Chauhan	Jaipur
13.	Jaipur kī Dharmasāstra ko Dena.	Kavita Kasaliwal	Jaipur

XIIA. PHILOSOPHY AND RELIGION (BUDDHIST)
 Ph.D./D.Phil. (Degrees Awarded)

1.	Metaphysics of knowledge - A Critical Study in Indian Philosophy (with Special Reference to Buddhism, Nyāya & Advaita Vedānta).	Himanshu Sekhar Das Mahapatra	Kurukshetra	1992
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Its Impact on Thai Life. Phra Maha Phidhora Vainusarana Marathwada 1993

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Mādhyamika Sampradāya Prasad Jabalpur
ke Pramukha Siddhānta Upadhyaya
kā Samikṣātmaka
Adhyayana.

6. Bhāratīya Darśana men Anjana Kumari Kurukshetra
Vyāhāra aura Paramārtha
(Mahāyāna Bauddha
Darśana aura Advaita
Vedānta ke Vt̄seṣa
Sandarbha men.)

7. The Concept of Women Phramaha Madras
in Buddhism and Apinyawat
Hinduism: A Comparative Phosan

8. Mahāyāna Buddhism. B.S.Yun Madras

9. Buddha's Silence - Phramaha Madras
A Study. Duaghām
Saenyod

10. 'Theory of Meaning' in Phramaha Madras
Witgenstein's Philosophy
and Early Buddhism: A
Comparative Study. Sakun onma

11. Parāmarśa in Navā- Krishna H. Poona
Nyāya. Kulkarni

XII B. PHILOSOPHY AND RELIGION (NON-BUDDHIST)
Ph.D/D.Phil. (Degrees Awarded)

1.	Hariharānanda- <i>Āranyakṛta Bhāsvatī kā</i> <i>Alocanātmaka</i> <i>Adhyayana.</i>	Shashi Jafati	Allahabad	1992
2.	Critical Study on <i>Anupalabdhi as a</i> <i>Pramāṇa.</i>	Anupama <i>Chattopadhyay</i>	R.B.U. <i>Calcutta</i>	1992
3.	Vedānta-Dcśikakṛta <i>Tattvamuktākalā kā</i> <i>Adhyayana.</i>	Praveen Chopra	Delhi	1992
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10.	Jaina-Nyāya Paramparā men Laghu Anantaviryā- Racita Prameyaratnamālā- -Eka Dārsanika Adhyayana.	Anil Verma	Kumar	Lucknow	1992
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14.	Upanisadon aur Gītā men Yoga-Tattva (Pātañjala Yogadarśana ke Pariprekṣya Men).	Shakti Dhar, Sharma	V.V.I. Hoshiarpur Panjab.		1992
15.	A Critical Study of Samāsaśaktinirṇaya of Kaundabhatta.	Banamali Biswal		Poona	1992
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28.	The Minor Gītās of the Mahābhārata.	Pragna Harikrushna Thakar	Gujarat	1993
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30.	Veerashaivism and Integralism of Aurobindo.	M.K. Katgihallimath	Karnatak	1993

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35.	Comparative Study of Saṅkara and Rāmānuja.	Acharya Varadrajan Ranga Charyaji	M.S.U. Baroda
36.	Freedom, Karma and Determinism.	Mr. Mishra	M.S.U. Baroda
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Subjects on which Research is being Conducted
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6. Mahābhārata kā Jyotiṣa- Shiveshvar
Śāstriya Adhyayana. UPĀdhīyāya R.V.U.
Raipur

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Ph.D./D.Phil. (Degrees Awarded)

1. Āpastamba Dharmasūtra Pramila Sehgal Allahabad 1992
kā Samikṣātma
Adhyayana.
2. Jaināgama Paramparā ke Punam Bala
Pariprekṣya men Ghildiyala Lucknow 1992
Ācārāṅga Parīśilana.
3. Jātaka Stories : A Study Pohar Prabhu
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Ph.D./D.Phil. (Degrees Awarded)

1.	Mūlsāṅkara Yājñika kī Kṛtlyon ke Ālocanātmaka Adhyayana.	Hardayavati Kumari	Allahabad	1992
2.	R̥gvediya Kucha Soma- Sūkton kā Ālocanātmaka Adhyayana.	Moni Mishra	Allahabad	1992
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26.	Vālmīki-Rāmāyaṇa men Sāṅketika Yajña-Yāgon kā Pramukha Smṛtiyon ke Āloka men Vivecana.	Jeet Singh	Kurukshestra
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1. Harappan Studies of Gujarat (Combined project) taken by Prof. V.S.Parekh & V.H. Sonawane.
2. Rock Art of Gujarat : V.H. Sonwane (Individual Project).

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2. Theories of Language : Ancient and Modern.
(University Level Book-Writing NBT-UGC project in Progress)

Following Books are published :

1. Vākyapadiyam (Brahmakānda)
Published by Indian Books Centre, Delhi - 7.
2. Four Vṛttis on Pāṇini (Being Published by Nag Publications, Delhi).

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5. Dr.(Mrs.)R. Sudhakshina 'The Emerging paradigm of reality an integral approach to science and spirituality.'
6. Dr.M.Prabhakara Rao 'Advaita Vedānta : The Philosophy of Sri Bellamkonda Rāmāryya Kavi.'

BOOKS RECEIVED

TITLE	AUTHOR	PUBLISHER
1. Restoration o f the original language of Ardhā Māgadhi Texts.	K.R.Chandra	Prakrit Jain Vidya Vikas fund,375-Sarasvati Nagar, New Azd Society, Ahmedabad- 380015.
2. Selections from Hindu Scripture Rāmāyaṇa, Series No. 2.	Foreworded by G.C. Asnani	Prof.G.C.Anani, 822, Sindh Colony, Aundh, Pune-411007.
3. A Study of Jayanta Bhatta's Nyāyamañjari A Mature Sanskrit Work on Indian logic Part II.	Nagin J. Shah	Sankrit Sanskriti Grantha mala-3.
4. Nyāyavārtikatātparyatikā of Vācaspatimiśra.	Anantalal Thakur	Pub. by member secretary for Indian Council of Philosophical Research, Rajendra Bhavan (Fourth floor) 210, Deen Dayal Marg, New Delhi- 110002.
5. The Rgvedic Soma : New light on the Date.	N.R. Waradpande	Pub. by Sanskrit-Bhasha Pracharini Sabha, Nagpur.
6. Nyāyakusumāñjali of Udayanācārya .	N.S.Dravid	Indian council of Philosophical Research Rajendra Bhavan (Fourth floor) 210 Deen Dayal Upadhyaya Marg, New Delhi - 110002.

7. Nyāyavārttikatāt-
paryapariśuddhi of
Udayanācārya

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